SR's 25th ANNUAL UNIVERSITY PRESS ISSUE

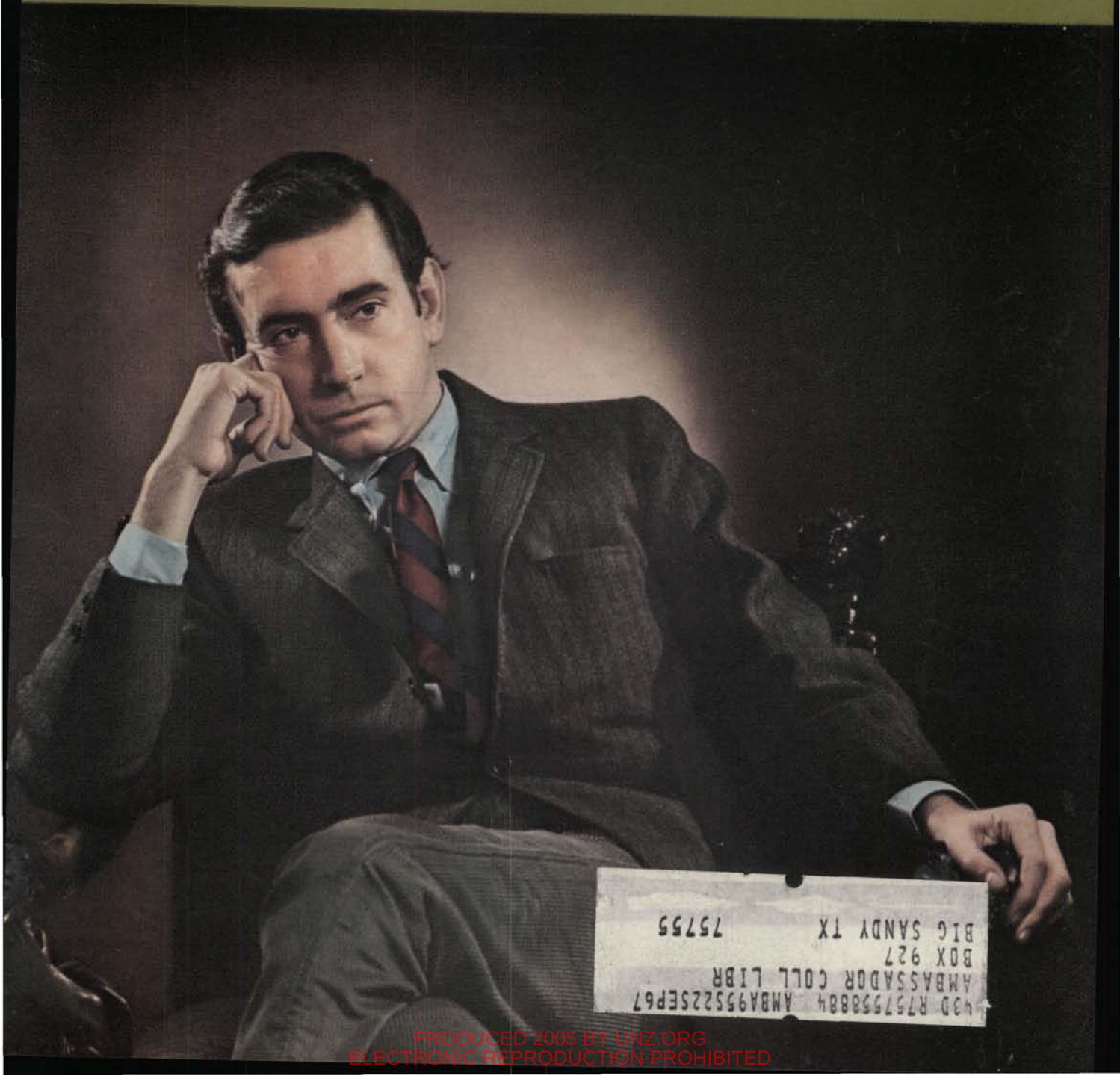
Saturday Review

June 10, 1967 35¢

BESTS OF THE 1966-67 THEATER SEASON

By Henry Hewes

Edward Albee, whose play "A Delicate Balance" won this year's Pulitzer Prize (See Theater)



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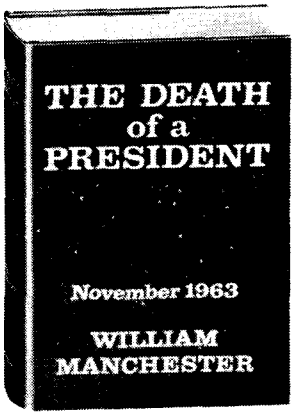

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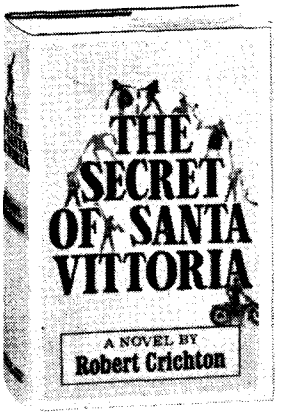

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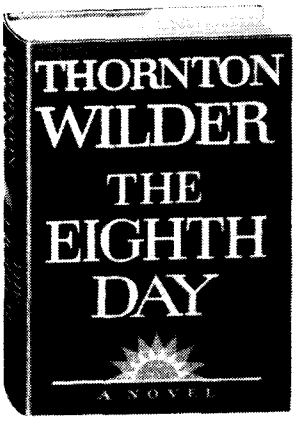

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Saturday Review

June 10, 1967

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SR: Ideas

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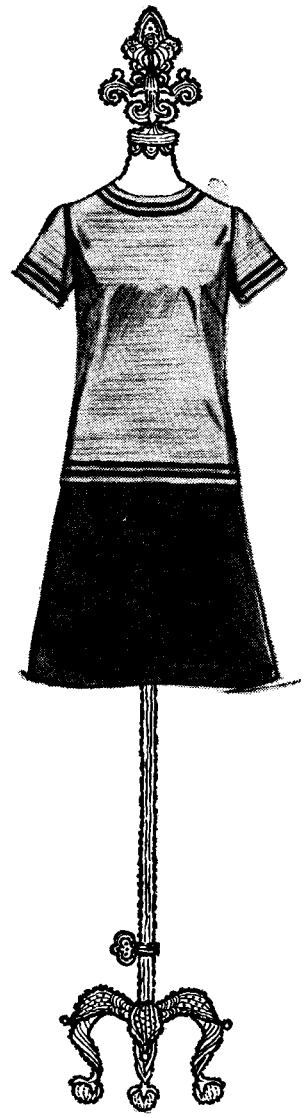

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Even if that were true, consider: What makes a great chef great? Or a painter, for that matter?

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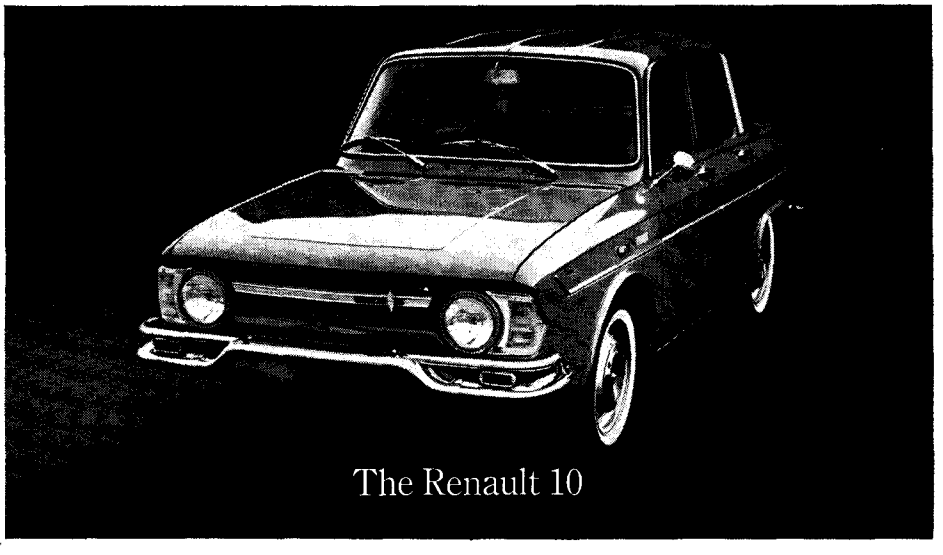

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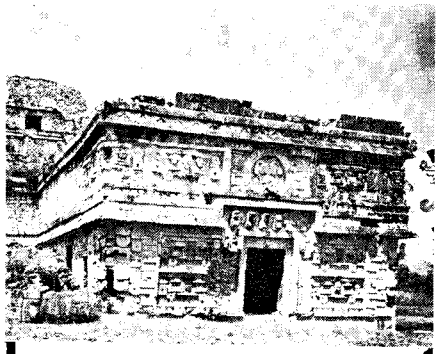

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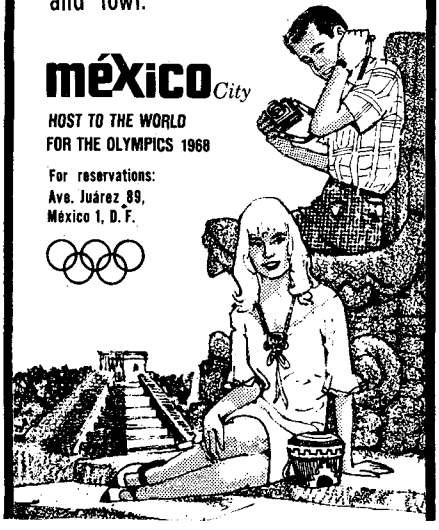

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1967 INTERNATIONAL TOURIST YEAR

THE PHOENIX NEST

Edited by Martin Levin

Bugged

Heldenleben

The singular interval of beauty is nearly over.
The famine-feast, the dark and sexual childhood,
The mother-love like a cat working her claws
Slowly, voluptuously, in and out, sheathing
And unsheathing cruelties. The father-love,
Silent behind his business, secret and brittle.
Youth's April weather smelling of innocence,
The dew-sparkled morning, the blossoming evenings,
God's in His Heaven. The first kiss, miraculous,
Like a soft landing on the moon.
Schools and academies,
Scholars and telescopes. Two plus two equals five,
Relatively speaking. Knowledge stretching itself,
The hiccup of doubt, the mind like a bird, searing,
Filled with amazement. The bright mind, the proud mind,
The odor of anguish.
The whereabouts of heaven is missing.
Wives like sea-anemones, waving their tendrils,
Beautiful, closing, digesting. The sun slowly descending.
The machine tumbling in space.
There will not be
A soft landing. The doctors, the engineers,
Working the circuits.
The long dream and the waking.
It was beautiful once. It is over. The dew is for others.
Let them land on the moon.

—Robert Nathan.

Wincing: A Problem

IT WAS HEARTENING to read, during the recent hubbub over towing away illegally parked cars in midtown Manhattan, the statement of a cabbie who felt considerably encouraged at the way traffic was moving.

"I used to wince when I got a crosstown job," *The New York Times* quoted him as saying. "Now I don't mind it at all."

Most people think of cabbies as an insensitive lot. That is not the way I feel. Not only do cabbies straighten me out on many matters about which I have peripheral doubts, but I know how solicitous they can be—how drivers I hail in Greenwich Village to take me to the East Side Airlines Terminal will quietly urge me to go all the way to the airport even though it is in Newark.

So it was reassuring to read that at least one hackie no longer had to wince. I could imagine him arriving home in the Bronx or Brooklyn—cabbies always live in the Bronx or Brooklyn—and happily telling his wife: "All day I work and I don't wince. Who knows, maybe now I'll never wince no more."

There is another side to the matter: few people who wince, wince well, and there is no reason to assume that this cabbie was an exception. From what he told his wife, or what I imagine he told her if he loved her and shared his troubles with her, we may deduce that he was not pleased with his wincing. He probably didn't like the way he looked when he winced and if his wince didn't please him, the wincer, he could hardly expect others to like it. A crosstown trip in a cab with that driver could be intolerable.

For even if the cabbie kept his back to the passenger, as the best of cabbies do, the passenger, having seen the first wince, would either catch glimpses of him wincing in the rear view mirror when traffic thickened or sit there uneasily and visualize him wincing. The back of a cabbie's head is not a view a passenger enjoys. It is worse if the driver is constantly wincing, whether his face is visible or not.

Sometimes it takes fifteen or twenty minutes to get across Manhattan, and that's a long time to sit behind such a man. It would be better to walk.

—John Ferris.

The Ant

THERE'S a phenolic insulating material called Formica which often makes me think of ants, for some reason. For some excellent reason. Formica is

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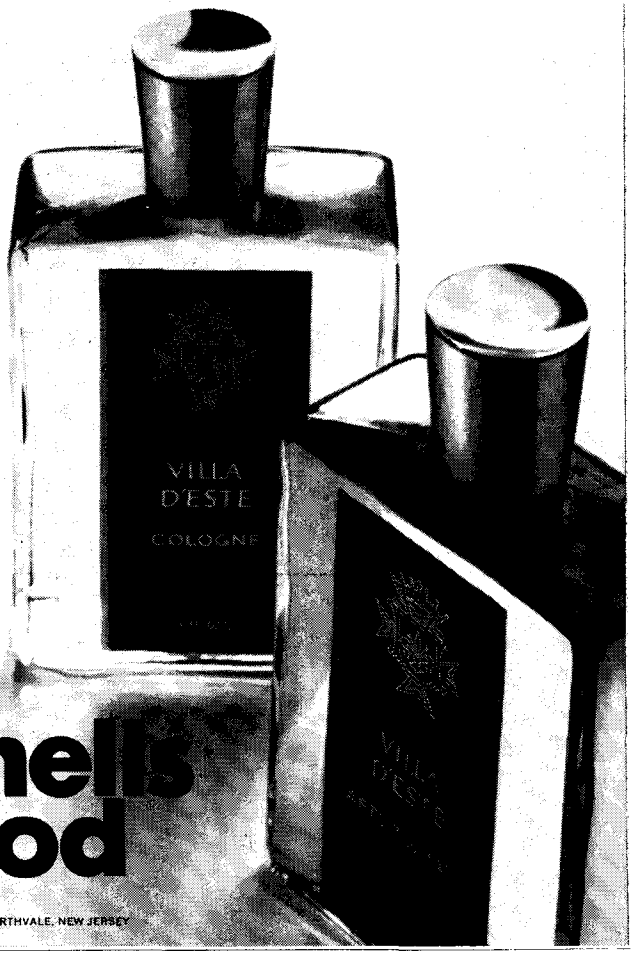

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Jordan the Holy Land

Latin for ant and formicary is an ant hill. (Look up *pismire*. By yourself.)

Mark Twain thought that discussion of an ant's intelligence was ridiculous to anyone who had ever watched one try to get over a stone which he could more easily have gone around. Mr. Twain's intelligence has never been open to discussion. And while the Old Testament recommends to sluggards that they go to the ant, consider her ways, and be wise, no sluggards have reported back. Even the O.T. doesn't recommend the ant to anybody with brains, and O. Henry claimed that ants were doddering idiots.

Relatives often buy plastic ant colonies to give to children. If the ants live and make tunnels, which they're supposed to do, having been paid for, the relatives keep poking the children in the arm and making remarks like, "See: Look at that. They're making homes. Isn't that clever?" Clever children usually manage to drown the colony by Thursday.

Some ants keep pets. There's a kind of aphid that lives in ant nests and is taken care of in return for a bit of honey now and then. The aphid lies around making the honey somewhere inside and shelling it out a teensy at a time in return for the life of a Reilly ant. Some ants keep slaves, and some have their nests full of hangers-on who do absolutely nothing at all. This may be what the sluggard is supposed to pick up as being learnworthy but I doubt it.

In nature, ant colonies are founded by one or more lady ants. In about six or seven weeks they have a whole union of workers and thereafter the ladies don't do anything. Some place to send a sluggard!

Other marvelous things ants do are: defoliate trees, eat spiders, and try to eat people. The way they live is Communistic, queen or no queen, and everything they do that is supposed to be so darn clever has been traced to their sense of smell. Those that have the best smellers are the workers. It has been said that someday the insects will take over the world. If those Commie workers ever unite, that could be. If we decide to leave any world at all, of course. —HENRY MORGAN.

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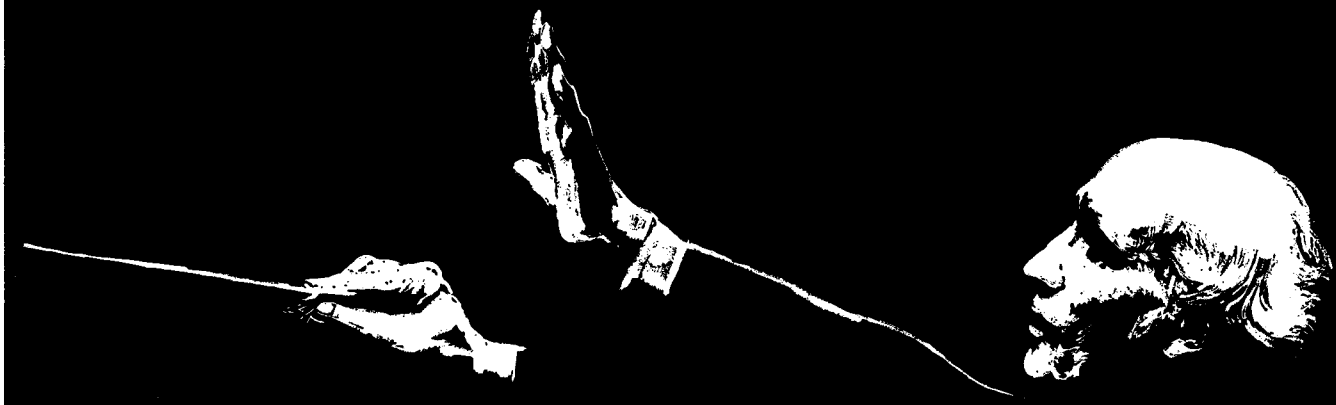

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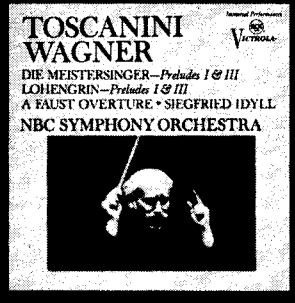

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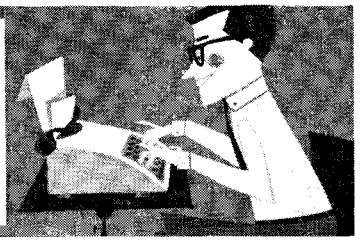
Top of My Head



Birds of a Feather

SIXTEEN SENATORS recently sent a letter to Ho Chi Minh pointing out that although they are against the war, Ho Chi Minh shouldn't get the erroneous idea that they are necessarily for peace. This they hoped "would clear the air."

I don't know how clear the air was for Ho Chi Minh but it so confused Ho Chi Me that my personal pollen count went up to 19.8. And I was still wheezing when I heard a debate between a hawk and a dove. I mean a real hawk and a real dove in a treetop in Central Park, where I had gone with a recorder to tape some bird calls.

After some bird-call greetings, the hawk asked the dove what she was doing in town.

"Did you fly in for the Vietnam peace talks they're having at the U.N.?"

"Me? No. Why would I fly in for that?"

"Well, you're the Dove of Peace. They expect you."

"Says who? Not me! I know when I've had it. Not me."

"That's blasphemy, girl. Don't you read the Bible?"

"Oh, come on, you're not going to tell me that story about Noah and the dove."

"I quote," said the hawk, "from the Bible. Genesis, Chapter 8, Verses 7 through 11:

> " 'And the waters prevailed upon the earth an hundred and fifty days . . . and the ark rested on mountains of Ararat . . . and Noah sent forth a dove from him, to see if the waters were abated from the face of the ground; but the dove found no rest for the sole of her foot and she returned unto him into the ark . . . and Noah stayed yet another seven days and again he sent forth the dove . . . and the dove came in to him in the evening and lo in her mouth was an olive leaf . . . so Noah knew the waters were abated.' "

"OK, OK, I'll buy that. But where does it say anything about a dove's being a bird of peace?"

"The olive leaf in her mouth—that's the symbol of peace."

"That was a symbol there was no more water, that's what it was. And I see that you conveniently didn't recite Verse 12 of Chapter 8. And I quote: 'And he stayed another seven days; and sent forth the dove; which returned not again to him any more.' And you know why? Because she was getting tired of the whole deal. Dove of Peace—bah!"

"Now, just a minute! You mean to tell me that all those cartoons of Senator Fulbright with that olive leaf in his mouth don't mean he stands for peace?"

"Personally, I think it means he's had too many olives in you-know-what. If you ask me, you sound more like a dove of peace than any of us—quoting Scriptures and all that."

"Oh, no. *You* may be confused but *I* know what *I* am. I'm a hawk. And you have to be a dove of peace. We're a team—the doves and the hawks. It's like Johnson and de Gaulle, like Bobby and Ronnie, like Nelson and Barry, like Laurel and Hardy."

"I resign! Oh, at first I didn't mind the peace symbol. If it amused them let 'em enjoy. But not any more. The hawks and doves all talk peace and the war goes on and on. It's getting so you can't tell a hawk from a dove without a program."

"I resent that. You never saw a hawk tear up a draft card or burn a flag."

"I'm glad you mentioned that tearing and burning. You blame me for wanting to get rid of that tag they put on me? I'm through being a symbol. I don't mind that woman on TV screaming, 'There's a dove in my kitchen!' So I'm a piece of soap. At least I know what I stand for. Although by now you'd think they would send some residuals. Dove of Peace—bah!"

"Well then, where does that leave me?"

"It leaves you with Senator Fulbright. And that letter he sent to Ho Chi Minh."

"Senator Fulbright has a right to say what he feels, and I would defend to the death his right to say it."

"Well, what do you know—the Hawk of Peace."

"Well, even I have to admit he's a great Senator and some day they'll erect a statue to him."

"I hope so. And when they do I'll be flying over it. Well, I go now and return not again to you anymore. So long."

"Cheeze—what a grouch that Dove of Peace! Stole my whole act!"

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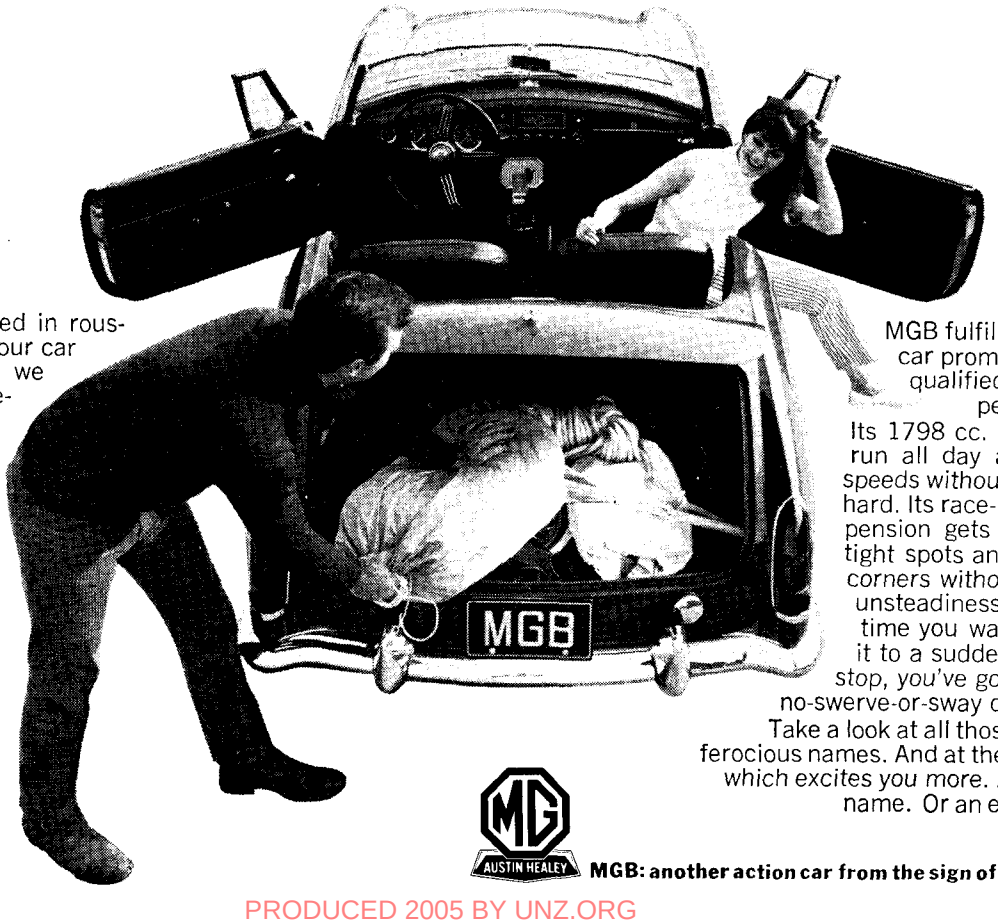

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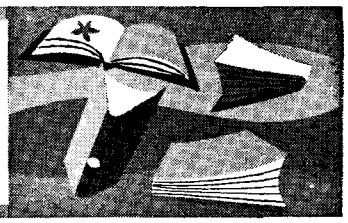
Trade Winds



It has been a rather trying year in university, as well as in other publishing circles, what with national production crises, truck strikes—not to mention local blizzards and a tornado or two. We have found it best not to inquire too closely of various presses about their particular woes. They are likely to tell us in harrowing detail. We did, however, rather like the brave comment from a Yale spokesman when we asked him if Yale had had many postponements of publication dates this year. "The rate of increase in delays has been declining since last fall," he told us.

Some presses have had their troubles with computers. Nebraska reports that when it wrote to the College Bookstore at Wesleyan University explaining a delay in billing due to a change to the computer system, the bookstore sent back a tranquilizer taped to a sheet of paper.

Chicago had no problem with computers but did find that an overzealous human was answering letters of complaint with: "Thank you very much for any inconvenience we have caused you."

Chicago is fast growing out of its new warehouse space acquired only three years ago at Pullman, Illinois, and negotiations are afoot for expansion. The likeliest prospect is the taking over of the adjacent premises of a firm called Universal Waste. Chicago authors are assured that there will be absolutely no editorial favoritism in the choosing of which books get stored there.

The Columbia University Press has a sad tale to tell. Someone shot at an airplane in which its Midwest salesman was traveling from Indianapolis to Chicago. A bullet ripped through the fuselage while the plane was 1,800 feet in the air. The pilot landed the craft safely at Terre Haute, and no one was hurt. Columbia still feels that its Spring list wasn't all *that* bad.

In university presses throughout 1966-67 there has been a lot of Room at the Top. Directors have been on the march. Ernest A. Seemann, formerly of Alabama, has gone to Miami University Press. Roger W. Shugg has taken early retirement from Chicago and will go to the University of New Mexico Press; Morris Philipson, now executive editor at Chicago, will succeed him. Thomas J. Wilson is leaving the directorship at Harvard for a destination, as yet unannounced, in commercial publishing.

John P. Dessauer, formerly associate director at Indiana, recently became director of the new University Press of Kansas, which is co-sponsored by the University of Kansas, Kansas State, and Wichita State Universities. William B. Harvey of New York University became director of the University of Florida Press. Ian Mackenzie left commercial publishing to become director at Ohio. Robert T. King, formerly managing editor at New York University, became director at South Carolina. And the Association of American University Presses itself has acquired a new executive director—Thomas Lloyd. The former occupant of that position was Dana J. Pratt, now assistant director at Yale.

That's the latest score to date. Whatever we do in university presses we don't stagnate.

(For an excellent description of what we *do* do in university presses, we commend to readers the new American University Press Services handbook, *To Advance Knowledge,* ably outlined elsewhere in this issue.)

Harvard has a charming custom of sending a telegram to the author and flowers to his wife on the day his book is published. This has given rise, they tell us, to a suggestion that the author, when he signs his contract, be given the opportunity to state his wife's preference in flowers or for champagne or aspirin—or that he be given the alternative of having the flowers sent to some other lady of his choice. We would like to ask what they do when the author is a lady. Does her husband get cigars?

Illinois, incidentally, reports at least one instance of an author's sending roses to them—*and* a box of cigars.

Grateful authors often have to be restrained from breaking the anonymity rule and thanking individual editors or other staff members in prefaces of books. One author, having pleaded in vain with the University of Michigan Press to be allowed to make such acknowledgements, was finally granted permission to thank the printer "for the most accurate proof I have ever had." He thanked too soon. Four pages of the finished book were completely scrambled, presumably by an apprentice printer who dropped four trays at the last minute and simply scooped up the type any old how.

As usual, we hear reports of both

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Each issue of *Aspen* is the work of different top designers; each issue is a complete surprise. You never know what will pop out. Andy Warhol and David Dalton put our last issue in a Fab box. Our fifth issue, devoted to Far Eastern Thought, will be designed in authentic Oriental manner, complete with scrolls and poem card decks, and maybe even edible rice paper. It will be the issue you hang all over the house.

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EDUNET: Report of the Summer Study on Information Networks

Conducted by the Interuniversity Communications Council (EDUCOM)

Edited by
GEORGE W. BROWN,
JAMES G. MILLER, *and*
THOMAS A. KEENAN.

Published June 1st: $3.95.

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poignant and ungrateful replies to direct mail promotions. In the latter category, a mailing on *Water Research* from the Johns Hopkins Press elicited the suggestion that the Press might advance this by having its staff jump in Chesapeake Bay.

For those who think that all an editor does is cross t's and insert commas, we have three examples, from unimpeachable but necessarily nameless sources, of the kind of writing that is not allowed to get into print:

> In using this or any other definition of habit it is useful to think of customers lying on a continuum, rather than being separated in qualitatively distinct classes.

> Scientists and engineers among these employees grew three times as large.

> He finds that associational involvement greatly affects attitudes of individuals on moral issues which the churches have especially chosen to champion such as gambling, drinking, and birth control.

In this Year of McLuhan, we are also interested to have from Toronto a review received when it published his *Gutenberg Galaxy*. It came from a Flemish journal and reads: "The author of this very remarkable book received a various and extensive Universical education and owing to this fact he became an influential professor. That some of his theses arouse controversity gives a more prove of his rich knowledge connected to his own personality." Now *there's* a message.

We wish the best of luck to copywriters and others at the University of Arizona Press in connection with the spelling of their current title: *Coccidioidomycosis*. All the best, too, to Tennessee in having to explain to customers that its book *The French Broad* is about an Appalachian river.

—DOROTHY B. SUTHERLAND.

EDITOR'S NOTE: *The guest columnist for this University Press Issue is publicity manager for the University of Chicago Press.*

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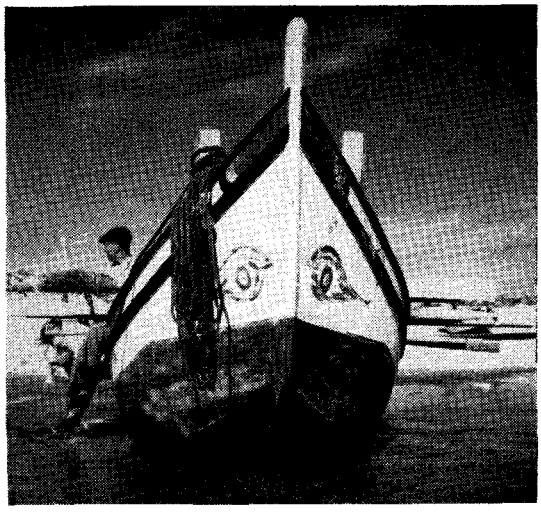

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THE CHALLENGING FUTURE

1. What Lies Ahead?

By MIODRAG MUNTYAN

UNLIKE mines, oil fields, and other limited natural resources for which depletion allowances have become necessary, the products of the teacher, scholar, and researcher seem to generate more teachers, scholars, and researchers. This must be reassuring to our society as a whole, if for no other reason than that astounding material gains somehow seem to be tied in with the whole process. It clearly is a source of comfort to university presses to contemplate this expanding universe of authors.

With so solid a base to fall back on, we can risk a look at other aspects in the future of scholarly publishing: a larger, better educated, truly international audience; new processes that are intriguing, even a little frightening; wider than ever, but different distribution; and prospects (gratifyingly acute) for the continuing need for the basic services of university presses. Almost upon us, however, is a transitional period that will call for cooperation, accommodation, realignment, and probing in many directions by the university presses and by scholars, libraries, foundations, government agencies, and readers as they all work toward equilibrium in the communications process.

Let's get to some specifics—first concerning the size of the reading audience and its makeup. The growth story is now so familiar that we need only remind ourselves here of the actual figures for the increase in enrollments in higher education: from three million in 1955 to six million in 1966, with a projected thirteen million by the middle of the 1980s; an accompanying growth in staff, from 250,000 in 1955 to 370,000 in 1965; an increase in Ph.D. degrees from 9,000 in 1955 to 15,000 in 1965, with a potential of 32,000 in 1980. From these figures it's evident why current surveys predict a 160-per-cent rise in sales of paperbacks and a 300-per-cent increase in hardbound books by 1970 over the previous five years, which represents a volume increase greater than the total expansion during the past fifteen years.

We've come a long way from the early library exchange arrangements that filtered through a trickle of books, journals, and monographs from a small number of American universities to a few libraries in other parts of the world. Moderate and steady over two decades, progress has suddenly gained such momentum that the direction is now irreversible. The next few years promise realization of the objective of a truly international exchange of scholarly work.

More and more university presses are stocking books abroad and operating branches with local managers and sales representatives. In the last several years ten university presses have formed companies in London for sales to the United Kingdom and Europe (Chicago, Columbia, Yale in 1961; Illinois, Indiana, Notre Dame, Pennsylvania State, Texas, Washington, Wisconsin in 1966—operating as the American University Publishers Group). Even earlier arrangements for cooperative distribution of books abroad were begun by a group of presses under the name IBEG (International Book Export Group), which now includes California, Columbia, Cornell, Harvard, Johns Hopkins, MIT, and Princeton.

On this side of the Atlantic, Centro Interamericano de Libros Académicos, located in Mexico City, stocks and promotes university press books throughout Latin America and in turn acts as supplier for its books coming up to North America. Establishment of the East-West Center in Hawaii is a special encouragement to an international publishing program, as is the formation of an Association of Australian University Presses and an Association of Japanese University Presses. Activity at the Frankfurt Book Fair and the quarterly mailing throughout the world of the annotated *Scholarly Books in America* are additional signs of the concern for effective interchange of publications among all countries.

Unquestionably, the two major problems that university presses, along with other publishers, will have to wrestle with for the next decade or longer will be 1) copyright and the incentive to create, and 2) information duplication and transmission as a substitute for publication. The problems are closely related but still separate. For example, the Office of Education policy of public domain for publication of the results of research it sponsors applies to publication in the usual book or journal form, as well as to storage in its own information network, ERIC (Educational Research Information Center). Copying from published works or electronically storing and distributing the information without permission fees obviously hits directly at the publisher, but it also intensifies the copyright problem and the scholar-author's right to intellectual property.

It is here that the accommodation, probes, and re-examination of traditional roles mentioned earlier will have to take

Miodrag Muntyan, director of the University of Illinois Press at Urbana, is president-elect of the Association of American University Presses.

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OF SCHOLARLY PUBLISHING

place. The March 15-17 conference of the American Book Publishers Council on data transfer for technical, scientific, and medical publishers quickly turned up such initials as MEDLARS, MAC, INTREX, SATCOM, and COSATI—a mixture of people and machines hard to tell apart without a guide. Naturally it works out that MAC is a computer system (Machine Aided Cognition), while SATCOM is people (Committee on Scientific and Technical Communication). Whatever they are called, these are of course all programs with the utmost significance for the future of publishing.

In this period of transition from the 500-year monopoly they have had on books and journals to co-existence with electronic systems of information storage and transmission, the university presses are in a strategic position to make major contributions and to become a vital part of the new technological systems. What is changing is the medium for storing certain information and making it available as needed. To use it, however, we still read the information "printed" in some form, since we have no way as yet for electronic impulses to bypass language and implant computer "bits" (seven to a letter) directly into our nervous system.

In the going jargon, we're really differentiating between hardware and software. The input (software) is going to look remarkably like what scholars and authors now bring to publishers to convert into books. With the new information systems we will have in effect electronic books with individual copies produced on demand instead of being stored in advance in a publisher's warehouse, a bookstore, or a library. The fact that the hardware is a computer instead of a printing press need not of itself dissolve the present cycle of interdependence of author-publisher-library. Warehousing and shipping of paper, after all, is not really one of the higher

(*Continued on page* 110)

2. *Needs and Obligations*

By M. JEANNERET

THOMAS J. WILSON, who regrettably has announced his intention to retire as director of Harvard University Press at the end of this year, once summarized the purpose of scholarly publishing by saying that "a university press exists to publish as many good scholarly books as possible short of bankruptcy." It was a delightful epigram from one of America's most eminent press directors. A delightful epigram, but surely a misleading one. For seldom has the mistruth it appeared to propound threatened the interests of research scholars more insidiously than it does in this day of bursting enrollments, burgeoning faculties, and booming markets for books. Too great is the temptation for university and some foundation administrators to view scholarly publishing as an activity which, although it may have to occur unpleasantly close to the borderline marking the limit of commercial feasibility, is nevertheless one which should liquidate all its own costs.

No doubt the seeming analogy between scholarly book production and commercial book production is what invites many businessmen to assume that the only publishing which must lose money is bad publishing. Both the administrator and the philanthropist see the public service opportunity that lies in the research program itself, even when it involves the investment of millions; but it is too often supposed that the costs of disseminating the results of such research must either be recouped from sales or be acknowledged as waste. "Any idiot can incur a printing bill, and if there aren't enough subscribers to liquidate it then it should not be incurred."

The rise on this continent over the past couple of decades of several score publishing imprints of the major universities might well have taken place even more rapidly had it not been for the popularity of this misconception. And because it is so common, commercial criteria of publishing success or failure continue to distract those responsible for the direction of scholarly publishing programs. They are thus pre-

vented from serving scholarship at work as effectively as they otherwise might, and occasionally the goals of scholarly publishing become clouded in their eyes as well as in the eyes of those to whom they report. When this gets to be a pattern, it is not so much that commercial publishing is injured as that future research projects are not born, or at best evolve as mere mutations in a world of research that ought to be breeding by natural selection.

Fortunately for the research interests

M. Jeanneret is director of the University of Toronto Press, host to the meeting next week of the Association of American University Presses.

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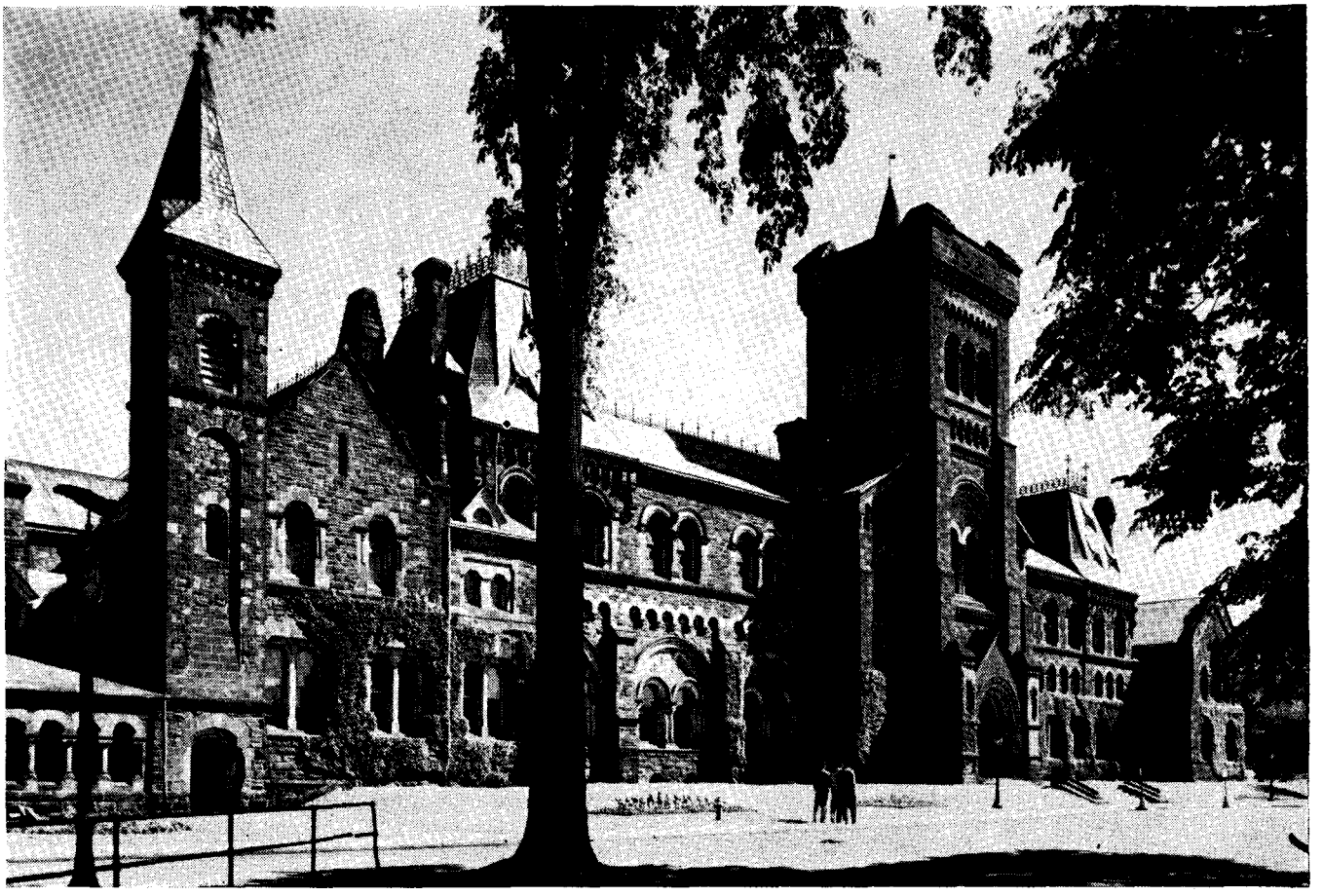
that are nurtured by them, university presses have rarely been oblivious to their ultimate duties to scholarship. True, they have often been tempted to please both Mammon and God; the pressures upon them to do so have sometimes been acute. There are at least a few institutions of higher learning on this continent where the publishing efficiency ratio is arrived at by maximizing sales and minimizing net costs to the parent institution, especially at budget time. Poor publishing judgment with its attendant financial losses should never be disguised as service to scholarship, just as the conversion of a research work or cultural study into a best-seller should not in itself ever be an embarrassment to a university press.

But is the progress of scholarly publishing on this continent being measured uniformly and wisely at all institutions of higher learning? Is the judgment of competent directors and skilled editors being influenced by commercial criteria with undue frequency? Do university administrations, foundations, government grants committees, industrial and other benefactors perceive the necessity of supporting the costs of disseminating the results of research as clearly as they recognize the importance of encouraging the research programs themselves?

They are embarrassing questions, and are not propounded to excuse any enterprise for administering its affairs in an unbusinesslike way. How true it is that these specialized university departments, which possess such completely uncommercial ends themselves, ought to be operated with as much concern for commercial efficiency, including the adequate measuring and reporting of that efficiency at every level, as is any speculative organization or trading enterprise. But there, for God's sake, let the comparison cease. Having required that its publishing arm should budget every important facet of its program from year to year, and having measured its actual efficiency in relation to that budget by means of comprehensive operating statements, the parent institution should search for the true dividends, not in the press's consolidated profit and loss statement, but in the quality of the publishing program that has been pursued.

WITH what degree of effectiveness have its scholarly publishing projects been executed during the past year? Do the serious reviews they have enjoyed (disregarding ephemeral news comments, if any) reflect, in the main, the critical judgment on which the original decisions to publish were based? No matter whether scholarly reviews acclaim the work; sufficient that they should acknowledge its value as a contribution to the literature in the particular area (of which literature the same reviews will also become an important part). And on the sales side, has the work been effectively brought to the attention of the constituents whom the author was addressing at home and abroad? Or has it, through the wrong kind of enthusiasm, been misrepresented? Is every realistic step being taken to insure its easy availability to those who may find it valuable now and in the future, in every corner of the world? Short of lavishness, has it been edited and produced with a care and artistry befitting its contents? And most important, at least from the standpoint of future publishing policy, does the list as it is now being built, in so far as it involves the budgeting of net publications subsidies, reflect justly the priorities of claim upon the funds available, using relative academic importance as the sole criterion?

It is self-evident that the vast expansion of our universities during recent times has multiplied the need for responsible and competent communication of the results of the expanding research programs. But it is by no means so evident that university presses, other than a few exceptions, are receiving—or perhaps even requesting — proportionately increased budgets for the subsidization of



University College, completed in 1859, was the first building of the University of Toronto—a public service opportunity.

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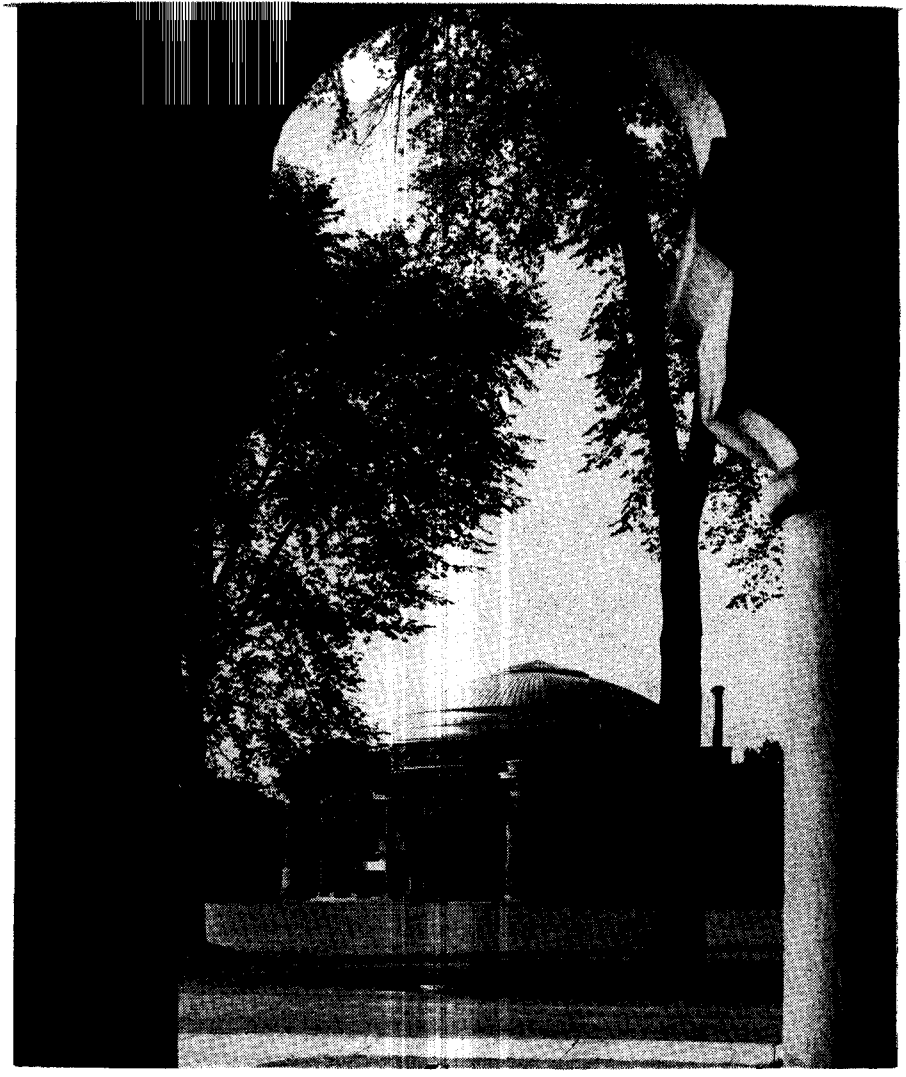
scholarly books and journals. Signs of stress are already there. The more conscientious leaders among the university presses are crying out for funds to help find and train capable scientific manuscript editors, the shortage of whom is alone obstructing true research publishing in the natural sciences—publishing of a kind that is often able to liquidate its other costs, or come close to doing so. Moreover, we are at last surrounded by competent scholars working in such fields as the history of art and architecture or completing reference works in musicology or organizing papers in Germanic studies or launching completely new journals in, say, Canadian Political Science (to name one pressing example), and there simply are not sufficient funds to make all these publications possible.

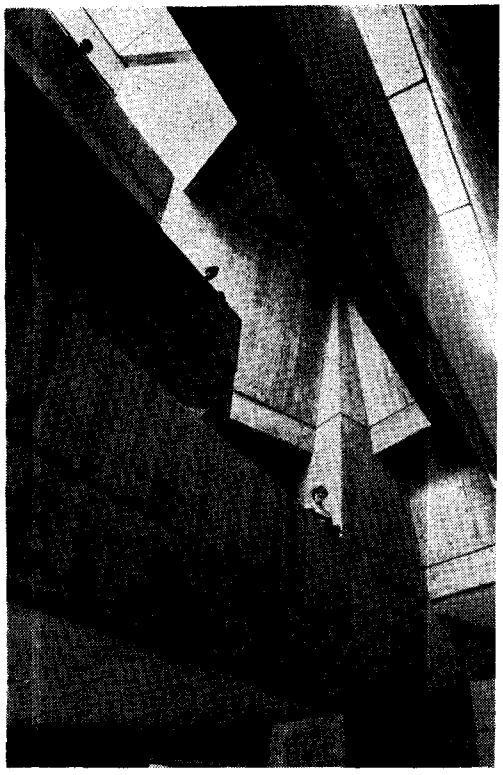
Paradoxical though it may seem, scholarly publishers are not becoming less active; most of them are attaining sales records and cataloguing new titles at rates that exceed the most optimistic projections made only a few years ago. However, production costs have soared at every level of the book and journal publishing process. The competition for trained staff is keener than ever, and must take into account the demands of the academic labor market to a degree never previously experienced. The fact that it is becoming easier to bring out certain kinds of scholarly manuscripts at a profit, notwithstanding the rising costs, exerts irresistible pressures on some press managements to favor this sort of publishing. And, as everyone in academic circles should realize, the scholarly community's linear expansion spells a geometrical increase in the traffic in communications within it. Thus the capacity for the publishing office at most institutions continues to be strained in spite of its expansion, and the incentive for the university press director to search out and encourage the learned work that is financially submarginal is reduced to near nullity.

What we are pointing up is a crisis in the subsidized publication of scholarly research—that is, in the ability of the university press to serve impartially all the needs which first called it into being. It is a crisis that tends to be obscured by dramatic expansions in gross publishing output on the one hand and in total academic activity on the other. The threat lies in the fact that in neither of these areas has the expansion been homogeneous; in both cases it has been selective. The trend could be to stifle advanced work in certain disciplines, especially the humanities, where the increase in research activity to date has not been matched by adequate development of the facilities for its reporting.

As some seventy scholarly presses come together next week in Toronto to reassess their programs and make plans for another year of cooperation with scholarship at work, they might be well advised to do more than count their accomplishments, which have indeed been many. Perhaps they could also lay the foundation for a major comparative survey, to be undertaken on a national basis by a task force of research scholars of the kind that university presses were called into being to serve. What is sorely needed is a prospective catalogue, not of works that are assured publication if completed but of academic projects that enjoy no such assurance at all, of critical studies and learned journals and reference works ranging from specialized monographs to multivolume encyclopedic outlines, any or all of which could be considered for publication if and when they are responsibly executed, and weighed on their editorial merits alone. If the Association of American University Presses could set into motion a truly wide-ranging survey of this sort, and if their parent institutions and the foundations would take careful note of its findings, the real renaissance of scholarly publishing in the United States and Canada might take shape sooner than some of us have been able to hope on the basis of recent trends.



Convocation Hall, University of Toronto—"embarrassing questions."



Scarborough College, University of Toronto—"a crisis."

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For the second consecutive year the Royal Shakespeare Company brought the season's best play and best production, *The Homecoming*. Paul Rogers (extreme right) also won the Tony Award for his fierce portrayal of the leading role.

BESTS OF THE 1966-67 THEATER SEASON

THE NEGATIVE ASPECTS of the past theater season are depressingly obvious. There are currently on Broadway some fifteen musicals and some eight light comedies. None of the new musicals is as impressive as last season's *Man of La Mancha*, and none of the new comedies is as entertaining as last year's *Cactus Flower*. The only serious plays available are the product of subsidized repertory companies—*The Homecoming* (Royal Shakespeare Company); *Galileo* (Repertory Theater of Lincoln Center); and *War and Peace*, *The Wild Duck*, and *Right You Are If You Think You Are* (APA-Phoenix Repertory Company).

Threatening to impoverish our theater still further is the reduction of New York City's major newspapers from four to three; a move within Actors Equity Association to increase restrictions against the importing of foreign actors; and the upward spiral of costs.

Thus it is not surprising that this season's output of serious American dramas reached a new low. Only six such plays reached Broadway. Of these, Edward Albee's *A Delicate Balance*, which deservedly won the Pulitzer Prize, was clearly the best even though a recent article in *Life* charged that *A Delicate Balance* had been given the Pulitzer Prize "less to honor that conventional play than to make up for the injury four years ago when the Pulitzer jurors named *Who's Afraid of Virginia Woolf*? for the prize and the advisory board refused to give it." The article went on to complain that since *Virginia Woolf*, Albee had fallen from honest rage to a period "of writing importantly on subjects about which he had little of importance to say."

The thirty-nine-year-old playwright

—Alix Jeffry.

The best American play this year was Edward Albee's *A Delicate Balance*, which deservedly won the Pulitzer Prize.

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replies, "I cannot reach into the minds of the fifteen members of the advisory committee, but one of the jurors has assured me that the jurors did not select it for that reason." Indeed, Albee has said he regards this as his second Pulitzer.

As for his deterioration as a playwright, Albee is unaware of any lessening in his ability to write, and feels that *A Delicate Balance* is not only as good a play as *Virginia Woolf*, but is attempting something a little more difficult. "It is," he says, "about how as you get older the freedom of choices becomes less and less, and you are left only with the illusion of freedom of action and you become a slave of the compromise."

He does admit, however, that *A Delicate Balance* is more subtle and "less flashy" than *Virginia Woolf*. He explains, "It's always easier to deal with vocal extroverts like Martha and George than with people like Agnes and Tobias whose problem is the avoidance of their problem."

WHILE Albee feels that *A Delicate Balance* said a good deal, he thinks a more telling criticism would have been to charge that he had written unimportantly on subjects about which he had something important to say. "You know," he adds, "I've written nine plays. That's a beginning. And the *Life* article treats me like an eighty-year-old playwright past his time."

Albee, who, with his producers, Richard Barr and Clinton Wilder, has been operating a playwright's unit for the last six years, finds vitality and hope in the off-off-Broadway playwrights, particularly Paul Foster, Sam Shepard, Adri-

Drama Critics' Voting, 1967

	First Choice Play (3 pts.)	*Second Choice Play (2 pts.)*	*Third Choice Play (1 pt.)*	*First Choice Musical (3 pts.)*	*Second Choice Musical (2 pts.)*	*Third Choice Musical (1 pt.)*
WHITNEY BOLTON *Morning Telegraph*	Water			Cabaret		
JOHN CHAPMAN *Daily News*	Balance	Comedy	Water	Apple Tree	I Do! I Do!	Cabaret
HAROLD CLURMAN *Nation*	Homecoming			Abstain		
ETHEL COLBY *Jl. of Commerce*	Homecoming	Water	George	Cabaret	Apple Tree	I Do! I Do!
RICHARD COOKE *Wall St. Journal*	Homecoming			Cabaret		
JACK GAVER *U.P.I.*	Water	Comedy	Deer Park	Cabaret	I Do! I Do!	Apple Tree
RICHARD GILMAN *Newsweek*	Homecoming			Abstain		
WILLIAM H. GLOVER *A.P.*	Balance	Homecoming	Water	I Do! I Do!	Charlie Brown	
MARTIN GOTTFRIED *Women's Wear Daily*	Homecoming	Hurrah	World	I Do! I Do!	Dynamite	
HENRY HEWES *Saturday Review*	Homecoming	Balance	Sweet Charlie	Annie	I Do! I Do!	Charlie Brown
TED KALEM *Time*	Homecoming	Hurrah	George	Abstain		
WALTER KERR *N.Y. Times*	Hurrah			Cabaret		
EMORY LEWIS *Cue*	Homecoming	Balance		Cabaret	Charlie Brown	Apple Tree
JOHN MCCARTEN *New Yorker*	Abstain			Abstain		
HOBE MORRISON *Variety*	George			I Do! I Do!		
NORMAN NADEL *World Jl. Trib.*	Hurrah	Homecoming	Water	Cabaret	Apple Tree	Charlie Brown
GEORGE OPPENHEIMER *Newsday*	Balance	Homecoming	Water	Charlie Brown	I Do! I Do!	Apple Tree
WILLIAM RAIDY *Newhouse Papers*	Balance	Hurrah	Water	Cabaret	Charlie Brown	Apple Tree
RICHARD WATTS, JR. *Post*	Balance	Homecoming	Water	Cabaret	Charlie Brown	I Do! I Do!

Totals: Best Play, *The Homecoming*, 32 points; *A Delicate Balance*, 19; *You Know I Can't Hear You When the Water's Running*, 14; *America Hurrah*, 12; *The Killing of Sister George*, 5; *Black Comedy*, 4; *The Deer Park*, 1; *How's the World Treating You?*, 1; *My Sweet Charlie*, 1. Best Musical, *Cabaret*, 28; *I Do! I Do!*, 19; *You're a Good Man, Charlie Brown*, 13; *The Apple Tree*, 11; *Annie Get Your Gun*, 3; *Dynamite Tonight*, 2.

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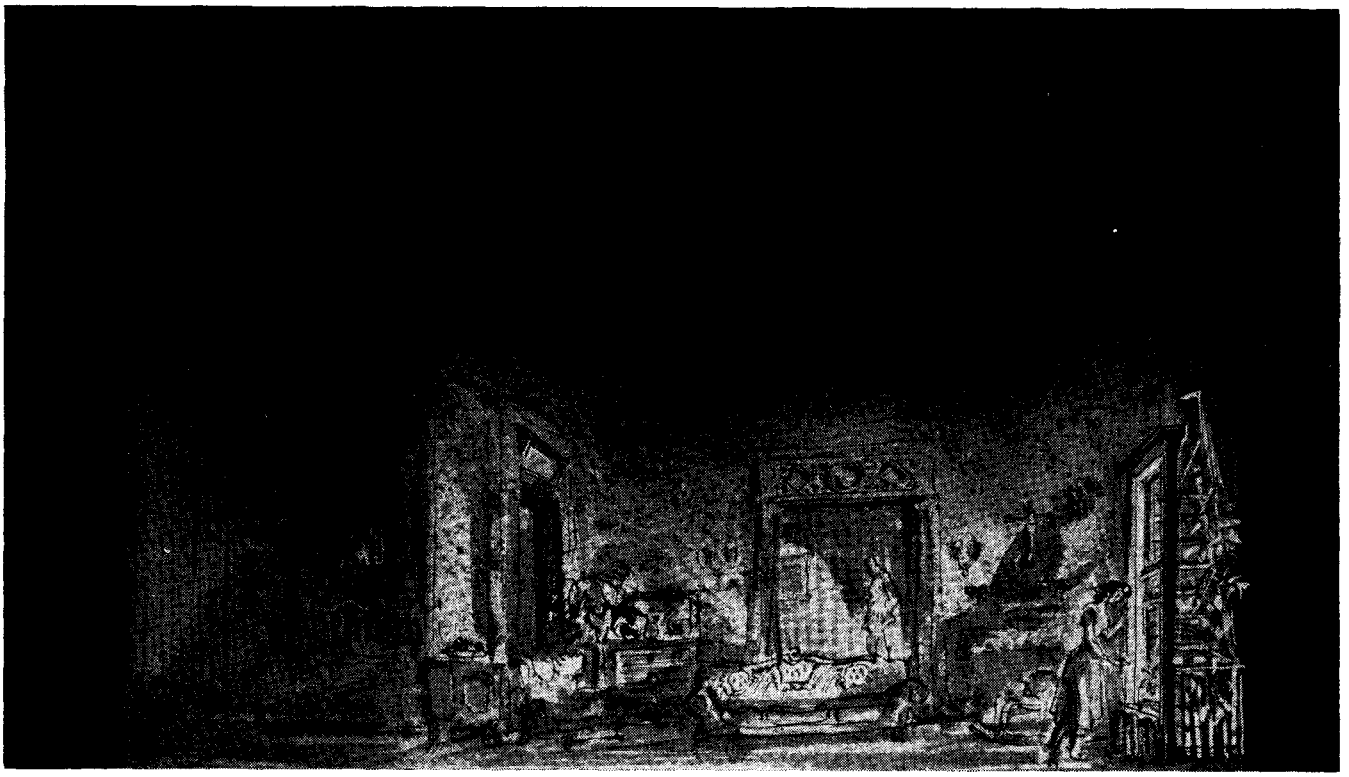

Jo Mielziner's settings for Frank D. Gilroy's *That Summer—That Fall* (above and on opposite page) poetically

—*Steve Sbarge.*

Both Stacy Keach's satirical performance and Jeanne Button's inventive costumes in *MacBird!* stood out in the presentation of Barbara Garson's outrageous parody.

enne Kennedy, and Lanford Wilson. And, indeed, it is this school of playwrights who are partly responsible for an above-average off-Broadway season.

There, a number of controversial plays were produced. These included Barbara Garson's outrageous parody *MacBird!* which managed to stay entertaining for a whole evening despite its vicious distortion of fact; Norman Mailer's sprawling harsh look at some unpleasant Hollywood types in *The Deer Park*; a study of how the horrors of war can forbid the recognition of human factors, called *Hamp*; and *Fortune and Man's Eyes*, an uninhibited exposé of homosexuality in prisons.

The most successful offering, however, was Jean-Claude van Itallie's *America Hurrah*, a bill of three short plays that received the votes of half the major dailies' critics (Kerr and Nadel) as the best play of the whole New York season. And the best full-length off-Broadway play was Lanford Wilson's *The Rimers of Eldritch*. Both playwrights received Drama Desk-Vernon Rice Awards for their contribution. And, significantly, both plays had been originally presented a year earlier at Ellen Stewart's Café La Mama Experimental Theater Club.

Miss Stewart, who has been unable to obtain any subsidy from the foundations, is the blazing force of off-off-Broadway. Two other La Mama playwrights, Rochelle Owens and Sam Shepard, shared Obie best-play awards with British playwright Henry Livings, author of *"Eh?"*, for having written, respectively, *Futz* and *La Turista*. *Futz* was performed at La Mama, and its director, Tom O'Horgan, and its leading actor, Seth Allen, were also named by the Obie as best of the season. Miss Stewart was also going to present *La Turista*, but when the more heavily endowed American Place Theatre was able to offer Shepard a $1,000 royalty, Miss Stewart generously encouraged Shepard to take the better offer.

The Café La Mama troupe, however, will be taking Sam Shepard's latest work, *The Melodrama Play*, to Europe this summer along with *Futz*, Paul Foster's *Tom Paine*, Tom Eyen's *The White Whore and the Bit Player*, Leonard Melfi's *Times Square*, and an as yet untitled Lanford Wilson play. While the tour—which includes the Frankfort Experimental Theatre Festival, the Spoleto Festival, and the Edinburgh Festival—will receive some assistance from the German government, the difference between the rest of the expenses and what can be taken in at the box office will have to be met by Miss Stewart herself.

It would seem that these off-off-Broadway playwrights are emerging in a period when no producer can expect to present their unconventional works except at a financial loss. Indeed, one suspects that if Albee were starting out today, his producers would face bleaker

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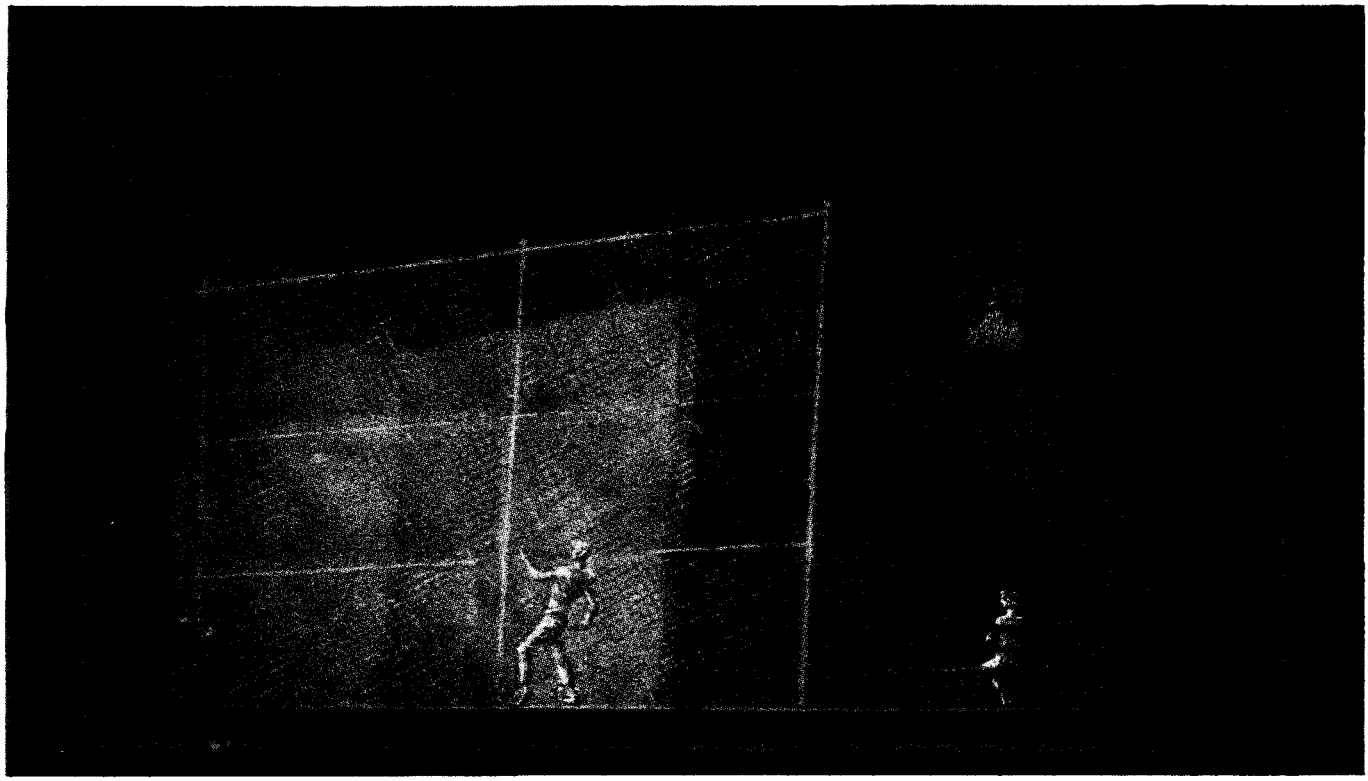

heightened a play that attempted to evoke classically tragic emotions from a contemporary middle-class story.

prospects than they did in 1960. Nevertheless, one also expects that some of these writers will ultimately find their way to substantial success. When they do, one would hope that some way could be worked out for a small percentage of the royalties or profit to be sent back to the café theaters.

On the brighter side is the delightful success of *You're A Good Man, Charlie Brown.* Clark Gesner's faithful musical adaptation of the Peanuts comic strip was staged with disarming simplicity by Joseph Hardy and was beautifully acted, especially by Bill Hinnant, who plays Snoopy, and Reva Rose, who is Lucy. It was also good to see Robert Anderson enjoy his first Broadway hit since *Tea and Sympathy* with his more comic bill of four short plays, *You Know I Can't Hear You When the Water's Running.*

Ellis Rabb's APA Company gave us a distinguished season, especially with its *The Wild Duck* and its *War and Peace.* And if director John Hirsch didn't exactly do Brecht's *Galileo* justice, he at least made it a hit and improved the morale of the company at the Vivian Beaumont.

Spot checks of theater activity elsewhere in the United States revealed improvement in quantity and quality. Among the new professional resident companies inaugurated this year were Theater Atlanta, the Repertory Theater of New Orleans, the John Fernald Company of the Meadow Brook Theater at Rochester, Michigan, the Loretto-Hilton Center at Webster College near St. Louis. In Syracuse, the University Regent Theater presented a short repertory season for the first time. And Yale University's School of the Drama under its new dean, Robert Brustein, launched a new program which might be called the beginning of a permanent company of professionals who also teach.

Happily, too, many of the existing companies were able to raise funds and upgrade their production quality. Most encouraging was the response to and the progress of Bill Ball's American Conservatory Theater, which will now receive its support from both San Francisco and Chicago.

Although most of these companies find themselves presenting a monotonously similar schedule of revivals, there was evidence of adventurousness this year. Los Angeles's Center Theatre Group offered its subscribers a schedule of four plays, two of which were New York failures and two of which were not only new, but by unknown playwrights. Amazingly, it sold out its entire capacity with 30,000 subscriptions.

Thus it would seem that national audiences are becoming more sophisticated. If so, the ultimate solution to Broadway's difficulty with the serious play may be to import plays after they have proven their popularity in first-class productions at these theaters.

As for the season just past, there follows a list of notable achievements

—Friedman Abeles.

Ethel Merman stopped the show with her hilarious rendition of "Old Fashioned Wedding," a new song by Irving Berlin in the revived *Annie Get Your Gun.*

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—*Photos by Antony di Gésu.*

Maureen Stapleton gave the season's finest performance as Serafina, a role she created twelve years ago, in the superb revival of Tennessee Williams's play, *The Rose Tattoo.*

which to some extent redeem its record low output.

Most fully realized theater work: *The Homecoming.*

Best serious play: *The Homecoming.*

Most ambitious play: *A Delicate Balance.*

Most moving play: *My Sweet Charlie.*

Best revival: *The Wild Duck.*

Funniest comedy: *Black Comedy.*

Swingingest play: *MacBird!*

Best short play: *Motel* (from *America Hurrah*).

Most indelible theater experience: *The Homecoming.*

Best musical: *Annie Get Your Gun* (revised version).

Most lighthearted musical: *You're a Good Man, Charlie Brown.*

Best director (serious play): Peter Hall (*The Homecoming*).

Best director (comedy): John Dexter (*Black Comedy*).

Best director (musical): Gower Champion (*I Do! I Do!*).

Best director (revival): Milton Katselas (*The Rose Tattoo*) and Michael Kahn (*Measure for Measure*).

Best male lead performance (serious play): Paul Rogers (*The Homecoming*) and Hume Cronyn (*A Delicate Balance*).

Best male lead performance (comedy): Lou Jacobi (*Don't Drink the Water*) and Stacy Keach (*MacBird!*).

Best male lead performance (musical): Robert Preston (*I Do! I Do!*) and Jack Gilford (*Cabaret*).

Best female lead performance (play): Maureen Stapleton (*The Rose Tattoo*).

Best female lead performance (comedy): Eileen Atkins (*The Killing of Sister George*).

Best female lead performance (musical): Barbara Harris (*The Apple Tree*).

Best male supporting performance (play): Will Lee (*The Deer Park*).

Best male supporting performance (musical): Joel Grey (*Cabaret*).

Best female supporting performance (play): Marian Seldes (*A Delicate Balance*).

Best female supporting performance (musical): Josephine Premice (*A Hand Is on the Gate*).

Best scene design (play): Jo Mielziner (*That Summer—That Fall*).

Best scene design (musical): Boris Aronson (*Cabaret*).

Best scene design (revival): Ming Cho Lee (*Measure for Measure*).

Best costume design (play): Jeanne Button (*MacBird!*).

Best costume design (musical): Theoni V. Aldredge (*A Time for Singing*).

Best costume design (revival): Nancy Potts (*The Wild Duck*).

Best choreography: Kevin Carlisle (*Hallelujah, Baby!*).

Best composer: Harvey Schmidt (*I Do! I Do!*).

Best lyricist: Tom Jones (*I Do! I Do!*).

Best composer-lyricist: Irving Berlin (*Annie Get Your Gun*).

Best incidental music: Tom O'Horgan (*Futz*).

—Henry Hewes.

Beryl Reid and Eileen Atkins conjured up a sad merriment in Frank Marcus's comedy, *The Killing of Sister George.*

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Boris

BORIS ARONSON is first of all an artist. He can perform with skill and force in any medium. His paintings and sculptures are as vigorous as his scene designs. He is a man of enthusiasms. He happily loses himself in anything that interests him. It is difficult to identify any personal traits in the scene designs for *Fiddler on the Roof*, *Cabaret*, and the opera of *Mourning Becomes Electra* because Boris's personality is absorbed in their themes. His greatest quality is his understanding of the theater and theater scripts and the excitement with which he is able to identify with them. Every design is fresh and original. Like all first-rank artists, Boris never repeats himself.

He lives with the same vitality and versatility in the worlds of politics, manners, and literature. Being a free artist he is at home anywhere. He is a man of the world and of his times. Everything that goes on in the world interests him and provokes some sort of personal response. He looks around him at the world with sardonic despair—partly a mannerism, partly genuine. He enjoys the paradoxes of life. The other night he was telling me about a doctor he knows who brightens up when the conversation concerns the theater but who doesn't like sick people. Boris thinks the doctor would be happier if sick people would let him alone. Boris has always seen the theater in the same wry terms. The theater is organized disaster, he says. Even when the theater was a flourishing enterprise Boris used to say that the theater's mistakes were getting worse.

—Al Hirschfeld.

I am delighted that Boris is getting a prize for his scene designs—or "stage designs," as they really should be described for a good stage design may not have any of the surfaces of scenery. But Boris is entitled to prizes for his paintings and sculptures, his special insight into politics, his interest in all aspects of life, and his derisive humor. He is thoroughly alive in many aspects of life, and deserves a prize for being such good company.

—BROOKS ATKINSON.

Boris Aronson received the Joseph Maharam Foundation Award for his settings, which played such a large part in the success of *Cabaret*. Note the plastic mirror in which the audience saw themselves as participants in the grotesquely decadent spectacle of Berlin nightclub life in the days when Nazism was just beginning to take over.

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Saturday Review

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The University Approach

Editor's note: *The following guest editorial by Donald Porter Geddes, formerly of Columbia University Press, appeared in SR's first annual University Press Issue, June 5, 1943. It is reprinted here, twenty-five University Press Issues later, not just as a restatement of the original purpose in establishing the annual issue but as something of a checklist against which a quarter-century of progress of the university presses can be measured.*

THE PURPOSE of this special section is not to suggest that the publications of the university press are in a special category and are therefore deserving of special treatment, but to provide some much-needed recognition for an important branch of American publishing. Fifty universities in this country are at present engaged in the business of producing books—some with a more comprehensive and intensive approach than others, but all of them, nevertheless, in publishing in one sense or another.

The principal difference, of course, between the university press and the commercial or general publisher is that the latter must show a profit on its books or go into bankruptcy. The university press operates under no such imperative. Indeed, with its eyes wide open it frequently sets out to issue books whose chances for profitable sale are slimmer than the new gas rations. In this respect, university presses would seem to fall into the category of non-self-sustaining and parasitic social organizations that include education, the church, public welfare, hospitals, scientific research, government, national defense, and a few other subsidized activities, even including shipping. This is not to say that no university presses ever publish profitable books. On the contrary, many presses can boast of books the sales of which would please any commercial publisher. The point is that, after royalties, all profits are plowed under as subsidy for other books.

That university presses are important, socially and culturally, intelligence cannot deny—and ignorance cannot affirm. Mankind can be divided, intellectually, on the basis of attitudes to these poor stepsisterish organizations. The politician, with the chronic, anti-brain-trust orientation, cannot—and it would be a waste of time to try to make him—see anything useful in the publication of anthropological measurements of the human skull. Indeed, the intellectually sympathetic sometimes are hard put to it to understand the immediate or even ultimate social and cultural value and significance of some of the abstrosities (to coin a word) that come out of learned minds. Fortunately for future mankind, university presses are committed to an approach to publishing that measures value in terms of something besides immediate profit and conspicuous and tangible value.

To scientists, it is as important to know what can't be done as it is to know what can—and much of their time is inevitably devoted to blocking out areas of aridity. University presses do, and should, publish the findings of unsuccessful, as well as successful or promising, experiments, lest time be wasted, and money, too, crawling laboriously and hopefully up the same blind alleys. Hence the standard *raison d'être* of university presses: to publish those writings which are of value to scholars, but not to commercial publishers.

Christopher Morley, more than any other contemporary, is creditable for circulation of the only-too-true observation of old Parson Fuller, to wit: The world has gained most from those books by which the printers have lost most. Let the conspicuous, the tangible, the profitable aspects of something new be demonstrated, and it quickly becomes self-subsidizing. But let us recognize that behind practically every single benefit of this so-called Western Civilization—the refrigerator, rubber, vitamins, bloodstream antiseptics, to mention only a few—there has been a long history of trial and error, of intangible and conspicuously unuseful experiment, of academic endeavor to break through the frontier of ignorance. There are too many people in high places who have no compunction whatsoever in condemning, as utter folly, the efforts their more serious companions make to dispel ignorance and hasten the day of universal wisdom. To this extent, university presses and the people who run and serve them are evangelical—devoted to a cause the shape and size of which they may never know or see.

But this is not all! We have mentioned, in the preceding argument, only those efforts and findings that—when successful and fruitful—are conspicuously tangible and profitable: things that industry and commerce, as now organized, can take over and make money from, with, and by. There are other things that scholars do, and university presses publish, that are not now and never will be, God willing, exploitable for coin and cash. We have in mind those areas of academic activity devoted to knowledge of man, his mind, his social ways, the difficulties he habitually runs

(*Continued on page* 109)

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LETTERS TO THE EDITOR

Sorensen's Dialogue

As an exchange student from Germany . . . I paid special attention to Theodore C. Sorensen's article, "A Dialogue with Bonn" [*SR*, May 20]. Mr. Sorensen's "suggestions for what might—but won't—be said" in a meeting between President Johnson and Chancellor Kurt Georg Kiesinger of West Germany . . . showed that he is better informed about Germany than are many Americans. I only hope that both statesmen read this article and that Sorensen's suggestions come true.

Hans Ulrich Krieger.

Dubuque, Ia.

Literary Northland

In her article, "Is Canada Cultured?" [*SR*, Apr. 29], DuBarry Campau states that the only Canadian writers "certain to have been heard of beyond the borders" are Stephen Leacock and Mazo de la Roche. Apparently she has not heard of the poets Bliss Carmen and his cousin Charles G. D. Roberts; or Marshall Saunders — famed for *Beautiful Joe* — and L. M. Montgomery, creator of *Anne of Green Gables* (children's books, yes, but as famous and popular in their day as *The Bobbsey Twins*); or Morley Callaghan and Farley Mowat; not to mention Marshall McLuhan, among others.

Several internationally known writers, generally thought of as primarily Americans, were born or lived many years in Canada. Ernest Thompson Seton was born in England, lived in Canada during his early manhood (*Wild Animals I Have Known* has Toronto for the scene of several of its tales), and later became an American citizen although he called himself a Canadian. Willard Price and Thomas Costain were born and raised in Toronto; Will Durant was born in Quebec; and, if memory serves, A. J. Cronin was a Canadian minister before he wrote best sellers.

Katharine W. Helm.

Kneeland, Calif.

Westmoreland's Views

N. C.'s editorial, "Patriotism and Vietnam" [*SR*, May 13], is both timely and extremely important . . . .

I was very much dismayed, however, by the protective tone concerning our elected officials in power. The editorial failed to mention that President Johnson deliberately provided General Westmoreland with the opportunity to appear in a joint session of Congress to air his views—an unprecedented event during wartime in the history of this country . . . or that it is our President who has appointed the General as commander in Vietnam . . . or that our President is well aware of the views of the General.

General Westmoreland is where he is only because our elected officials have put him there. Does he deserve to be castigated for his views? The man who put the General in power and brought him here to serve whatever motives he had for doing so bears the responsibility.

H. D. Kaloustian, M. D.

Cambridge, Mass.

"Disregard Plan 'B' — I just saw it in a movie."

Over Forty

Goodman Ace's column, "An Old Story" [top of my head, May 6], strikes close to home. Perhaps one of this dynamic nation's most paramount problems is to salvage the experience and brains of citizens past forty or fifty and make it possible for them to have income and live with pride in doing something worthwhile, if not profitable.

How ironic life is for American senior citizens, especially those who have not stayed in the rut or groove that they landed in during their twenties or thirties. Scientists are prolonging our lives by the year. Still, anyone over forty is too old for almost all the jobs available—although I sincerely believe that most of those over forty will do better and stay longer than their juniors.

Donald L. Moore.

Decatur, Ga.

An Old Watch Trick

I was rather surprised to find as good a historian as William Henry Chamberlin in his article, "John Stuart Mill: Independent Radical" [*SR*, May 20], reviving as gospel truth the discredited story of how Charles Bradlaugh, "a militant unbeliever . . . practiced the rather corny trick of publicly taking out his watch and challenging God to strike him dead in ten minutes"—if God existed.

This was a generic tale, going back well into the eighteenth century, and had been attached to many people in France, Great Britain, and America before Bradlaugh's religious and political enemies tried to hang it on him in the 1870s. Bradlaugh's repeated and vociferous denials, however, were so ineffective that in 1880 he filed suit for libel against the Tory *British Empire*, which had resuscitated the story in its campaign to prevent him from taking the seat in Parliament to which his constituents in Northampton had elected him.

But the Victorian world in the Seventies so buzzed with the story that shortly after the brash young Bernard Shaw arrived in England he terrified a bachelor party of young professional men by announcing that if Bradlaugh had not really issued such a challenge he ought to have done so, and that since he, Shaw, "happened to share Mr. Bradlaugh's views as to the absurdity of the belief in these violent interferences with the order of nature by a short-tempered and thin-skinned supernatural deity," he would himself try the experiment.

As he recalled the experience almost fifty years later when he recounted it in the preface to *Back to Methuselah* (1921), his production of his own watch precipitated such consternation in the group that, in spite of his urging "the pious to trust in the accuracy of their deity's aim with a thunderbolt," his host intervened and forbade the completion of the experiment.

Arthur H. Nethercott,
Department of English,
Northwestern University.

Evanston, Ill.

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Oxford University Press

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— CHARLES WAGLEY, *Columbia University* $8.75

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MEN AND THE MATTERHORN

By GASTON RÉBUFFAT; *translated by* ELEANOR BROCKETT. Gaston Rébuffat, the great Alpine guide, relates his own and other's experiences on the Matterhorn. In reviewing the French edition, the *Appalachian Club Journal* wrote: "What is peculiarly the author's own is the intuitive grasp and style of creating a mountaineering book, the subtly rythmic and poetic interplay between plate and text, rock and idea, engraving and aerial photograph . . . snow and shade, sunrise and the apprehensive joy of climbing." $12.50

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Books

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LITERARY HORIZONS

Students of American Culture

THE LATE Perry Miller, in the two volumes of *The New England Mind* and in various texts that he edited and interpreted, did more than any other man to compel a widespread revaluation of Puritanism. Having read thousands of sermons and theological treatises, he knew what he was talking about, and he destroyed a multitude of superficial generalizations. As a historian be believed that ideas are important, and he set out to discover exactly what the early settlers of Massachusetts and Connecticut believed.

Miller did not accept Puritan theology, nor, so far as I can make out, any other theology; he was a thoroughgoing skeptic. But he respected the Puritans as thinkers, and he regarded them more highly than he did their successors who moderated their teachings. In the nineteenth century, he believed, "a double disaster" occurred: "on the one side, the splendor of the Protestant conception of life as an ordeal was watered down to a comfortable moralism of good cheer; on the other, the meanness, the brutality, which Calvinism always recognized in the ordinary conduct of Christians, was covered over with a gauze of sentimentality."

Nature's Nation (Harvard, $7.50) is a collection of essays and lectures that Miller wrote in the later years of his life. The first six or seven are by-products of his studies of Puritanism, and they show how his mind worked. As he comes down to the nineteenth century his tone grows sharper, and there is a ruthless analysis of the shortcomings of Theodore Parker. He sees the weaknesses of Emerson, too, especially the vestiges of Boston Unitarian snobbishness. (Speaking of Emerson's condemnation of Jacksonian democracy, Miller writes: "A man need not be a transcendentalist to find this ill thing disgusting; he need only to have gone to Harvard.") Yet in the end he does Emerson justice.

He also writes about Thoreau and Melville, and there are two brilliant essays that have not appeared before in book form—"An American Language" and "Romance and the Novel." In the former Miller traces the development of the "plain style" from Thomas Hooker through Melville and Thoreau to Mark Twain. (*Moby Dick*, as he admits, doesn't fit neatly into his theory; but he argues that the plain style is at the heart of it.) In "Romance and the Novel" he discusses Cooper, Melville, Hawthorne, the local-color writers, James, Howells, Mark Twain, Hemingway, and Faulkner. The final essay is amusingly and pointedly entitled "Sinners in the Hands of a Benevolent God."

Miller was a specialist and an influential one, but he was not merely that, as this volume shows. He read widely in the whole field of American literature, and he was alert and unconventional as well as scholarly. It is a pity that he did not live to complete his study of the American mind.

Robert Sklar's *F. Scott Fitzgerald: The Last Laocoön* (Oxford, $8.50) is the best critical discussion of this writer that I have seen. We have had two excellent biographies of Fitzgerald, by Arthur Mizener and Andrew Turnbull, and there have been several special studies of his work; but Sklar is the first critic to offer a comprehensive analysis of Fitzgerald's development as a writer. He discusses everything—the novels, the volumes of collected short stories, the stories that have not been collected, the available manuscripts—and he finds a surprising degree of coherence in the whole body of work.

Sklar begins by saying: "Of important American novelists, F. Scott Fitzgerald was the last to grow up believing in the genteel romantic ideals that pervaded late nineteenth-century American culture." Fitzgerald's early work, Sklar ar-

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gues, both embodied and criticized these ideals; later, through the mastery of his art, he was able to transform them.

Many writers have shown us how and why Fitzgerald's work declined after *The Great Gatsby,* but no one before Sklar, I think, has helped us to understand how Fitzgerald made the tremendous leap to *The Great Gatsby* from *The Beautiful and Damned.* The difference is explained, Sklar maintains, by the novelist's discovery of the modern literary tradition. Van Wyck Brooks's *Ordeal of Mark Twain* helped him, in ways Sklar sets forth and also, I believe, in ways Sklar doesn't quite understand. Fitzgerald began to read Conrad, and found in *Nostromo* a new conception of what a novel might be. His Princeton classmate and friend, Edmund Wilson, guided him to Joyce. When he began *The Great Gatsby* he wrote Maxwell Perkins, the editor to whom he owed so much, "This book will be a consciously artistic achievement and must depend on that as the first books did not."

Sklar sometimes pushes his arguments too hard and too far, and he tends to be repetitious; but he shows us the essence of Scott Fitzgerald's fiction, from flamboyant beginning to lamentable end.

Howard Mumford Jones, like Perry Miller a veteran student of American culture, has put together a little book, *Jeffersonianism and the American Novel* (Columbia Teachers College, $3.25), in which he tries to say what is wrong with contemporary fiction. After offering a careful analysis of what Jefferson believed, he discusses the American novel in the nineteenth century. Melville and Mark Twain give him some trouble, and he has to fall back on Howells as his prime example; but on the whole it is true that the Jeffersonian ideal of social responsibility prevailed before 1900.

In the fiction of the twentieth century, on the other hand, Jones finds that that ideal has been almost totally eclipsed. He tries to deal dispassionately with this fiction, but in the end we find him taking on the manner of Van Wyck Brooks and Joseph Wood Krutch, scolding novelists for not writing the kind of book he thinks they should have written. Rather peevishly he dismisses Saul Bellow's *Herzog* as a novel "in which technique takes the place of substance as a central character teeters on the verge of insanity for 341 pages." He also sneers at the critics who don't understand that Captain Ahab is simply "a rhetorical sea-captain who had read too much Byron for his own good." Some of his comments on recent writers are sound, and he asks important questions; but he cannot quite get away from a feeling that modern novelists write as they do, not because they have to, but because they want to annoy him.

—Granville Hicks.

ONE THING AND ANOTHER

Preview of Toronto

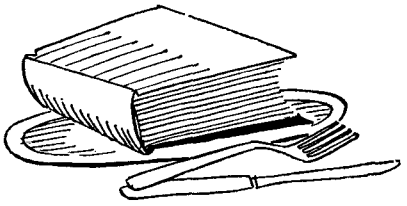
Toronto.

TO THE delegates to the Annual Meeting of the Association of American University Presses:

There's a pretty big show going on 346 miles up the road from here: Montreal's Expo 67. But when your field agent arrived in this city to assemble his annual report on the scene of your AAUP convention, Toronto had already celebrated Canada's Centennial in its own fashion. Its Maple Leafs, the very night before, had won the World Series in hockey, the Stanley Cup final—and against the Montreal Canadiens, at that. An air of weary, happy triumph lingered around the town. Would an inquiring reporter be able to find anybody to talk with, the reporter inquired.

"Most of the hangovers should be slept off by noon," said a local citizen.

He was right. By early afternoon the city was bustling again—the old, gray-toned city whose reputation for staidness



is belied by the expansive construction taking place in and around it, new business plants, new apartment houses, new highways, all reflecting a sensational postwar population rise that has brought metropolitan Toronto's census figure close to 2,000,000. However, those of you who have been here before will be glad to hear that certain landmarks remain as they were: the musty Parliament Buildings at the head of University Avenue, old Fort York, Casa Loma (the ninety-eight-room "dream castle"), Queen's Park and all the other parks where you are urged *please* to walk on the grass.

So it is a place of tradition and change, and nowhere more so than at the University of Toronto, whose press is your host for the four-day gathering that opens tomorrow. It is your agent's impression that you are extraordinarily lucky to be coming here, for reasons ranging from the view at the top of the Park Plaza Hotel, where most of your sessions will be held, to the highlights of a university and a press unique in their own country and, in some respects, North America.

After a couple of days here your correspondent still wouldn't bet his life that he could accurately describe the structure of the university. And, he is relieved to note, even some old settlers hereabouts can be a little confusing regarding the details. At any rate, it goes like this:

FOUNDED in 1827 by Royal Charter, it is a federation of the provincial University of Toronto with three autonomous universities, three theological colleges, and one graduate college. (A "provincial university," in this sense, is one largely supported by the Province.) The provincial University consists of a faculty of arts and sciences, including five constituent colleges and three federated colleges, seventeen professional faculties and schools, a school of graduate studies, a division of university extension. The federated universities are Victoria, Trinity, and St. Michael's. The federated colleges are Knox (Presbyterian), Wycliffe (Anglican), and Emmanuel (United Church of Canada). The five constituent colleges are University, New, Scarborough, Erindale, and Innis, of which the two last named are in the building stage. Each of the federated universities has a religious affiliation—respectively United Church, Anglican, and Roman Catholic—but each accepts students of other denominations. Faculties at both undergraduate and graduate levels are in large part interchangeable. The graduate courses, notably in law and medicine, are internationally famous.

Everything clear now? Never mind. During the past winter the University had an enrollment of 25,278, including 3,938 graduate students; of this total 19,292 are full-time students and the rest are part-time. All this makes Toronto the largest university in Canada, as well as one of the oldest and, in academic standards and past performance, certainly one of the finest. Its principal site is the venerable St. George Campus in downtown Toronto, a 160-acre rectangle containing almost 100 buildings in a variety of architectural styles, among which there is a lot of something cheerfully called Victorian Eclectic. The variety will be further enhanced with the completion of the new $36 million health sciences complex, now under way, and the new $42 million research library in the humanities and social sciences, which in 1971 will be unveiled as

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the largest (in size) reference library in North America, after the Library of Congress.

Naturally, most of the students are Canadian; but about 1,500 are from foreign parts, including the United States. A number of teachers, too, are American—"the brain-drain working in reverse, for a change," as one observer puts it. To the extent that facilities allow, they live and dine in the colleges to which they are attached, but many necessarily live off campus. Essentially, the whole pattern—the cluster of colleges, the specialization of the Honours Arts courses, the spires and walks and quadrangle—has the tone of an English university, with local adaptations. Sport is a factor in undergraduate life, but without the fanatical emphasis found in universities and colleges south of the border; the nearest approach to our kind of mania comes when Toronto and McGill clash on the ice. More important even than hockey are the activities at Hart House, a massive student center comprising common rooms, a library, a dining room, areas for debate, theater, and music, a swimming pool, and a playing room for archery and chess addicts. Names famous in Canadian politics got their start here as public speakers.

What with one thing and another there is a sense of young men and women coming here to work hard, which may explain why the University's Departments of History, English, and Political Economy, among others, are outstanding in North American higher education, and why it is regularly among the continent's leaders in winning Woodrow Wilson Fellowships (for undergraduates who plan to become teachers). Like the rest of Ontario the student body is largely English-speaking, and at least a few of them must be descended from those Loyalists who left the American Colonies during our War for Independence and are known to us darkly as Tories. This, along with the War of 1812, is a subject that, as guests, you might do well to avoid for conversation openers.

Where there is the kind of dedication to learning that you will find on this campus, there must also be a dedication to books, which is why you will be here. For one of the glories of this University is its Press. Founded in 1901, it was the first university press in Canada, the tenth to be established in North America— although some American publishers might quibble a little about that, because Toronto didn't get around to publishing its first book for general distribution until 1912. But, unquestionably, it is among the top half-dozen now, in the company of Yale, Chicago, Harvard, and the University of California; and it has been so since 1953, when it came under the direction of Marsh Jeanneret.

You will be seeing a good deal during the coming week of Mr. Jeanneret, who, indeed, could hardly be described as invisible: a tall, genial, fifty-year-old with a strong voice and an air of authority. The University has been his life, for the most part. Son of a chairman of the French Department and principal of University College and chancellor of the University of Toronto, he was a faculty child around the campus. As an undergraduate he worked at the Press; he has a vivid memory of spending long hours putting rings in looseleaf notebooks. Graduated in 1938 with a B.A. in Honour Law (but never practicing law), he started in sales with a Toronto publishing house, Copp Clark, and became its chief textbook editor. When the University decided on a new set-up for the Press, he got the call and accepted it, on the basis that the net earnings of all Press operations, including an extended General List of serious nonfiction, be devoted to subsidizing those more purely scholarly works, books and journals that are less likely to pay their own way.

"The University of Toronto Press exists primarily to insure the efficient communication by scholars of the results of their academic research," Mr. Jeanneret has said. Since he got under way here the communication surely has been efficient. This is one university press that not only is *not* subsidized by its university but actually provides subsidies for noncommercial books that might otherwise have to go unpublished.

Their probable production cost having been fixed as precisely as possible, the worth of such books is studied by an Advisory Committee on Scholarly Publications chosen from among high echelon members of the faculty, under the chairmanship of the University's president, Claude Bissell. Since those senior professors have a good deal else to do, only the cream of the candidates for publication reaches them, following an exhaustive screening process that calls on the judgment of outside experts and scholars.

The General List books also are on the scholarly side, but it is scholarship for the general reader. They are no less carefully designed, edited, and promoted than the Subsidized List, though the selection process is simpler. Occasionally, but not often, an outside group or individual shares in the subsidy of a book, as when the Canada Council joined in producing one of this season's prize Press offerings, J. Russell Harper's magnificent *Painting in Canada: A History*. The prodigious *Dictionary of Canadian Biography*, which was launched in 1965 and of which some twenty more volumes lie ahead at the rate of one a year, was made possible by a $2 million bequest from a Toronto businessman, the late James Nicholson; a grant from the Canada Council for translations between English and French (a French edition of DCB is being published by the Laval University Press in Montreal), and a grant from the Canadian Centennial Commission.

By and large, though, the Press is on its own, and the results would seem to have been astonishing. Here are a few of them, presented at the risk of provoking a low envy in some of its AAUP guests who conduct more modest operations:

(*Continued on page* 68)

"Hey, Pete, I found the little babbling brook and the six triangular-shaped rocks! What does the treasure map say we do next?"

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Refurbishing American Authors

SEVERAL years ago the late F. O. Mathiessen, literary critic and Harvard professor, wrote an essay on Herman Melville. As an exponent of the New Criticism, which relies heavily on textual interpretation, Mathiessen used a phrase in *White Jacket*—"the soiled fish of the sea"—upon which to develop his theme. The analysis became celebrated among scholars, albeit for the wrong reason.

For it was discovered that Melville had not written "soiled," but "coiled." The basis for Professor Mathiessen's brilliant metaphoric interpretation was, in fact, a typographical error, pointed out by Professor John W. Nichol of the University of California at Los Angeles. Embarrassing, and yet perhaps unavoidable. With books by our major American authors we accept the printed text as definitive. *White Jacket* had been through too many editions and the gremlins had done their work.

In point of fact, texts of our major writers are not only woefully undefinitive; to a significant extent they are unpublished. There are several manuscripts by Washington Irving housed in the special collections of the New York Public Library, and others slumber at the Sleepy Hollow Restoration in Tarrytown, New York. A lost "western" *Journal*, dating from 1832, was discovered at St. John's Seminary in Pasadena, California, in the Edward Doheny Collection. In the case of Emerson, much material from his notebooks remains unpublished, while his printed essays contain passages that he did not, in fact, write. Stephen Crane's *Collected Works* are incomplete and textually unsatisfactory. There has never been a full edition of Thoreau's writings. Many standard works from the nineteenth century are out of print, and those that are available contain, as with Melville, hundreds of booby traps for the unwary reader.

Some several years ago, the Modern Language Association of America decided it was time to begin all over. Now, with an initial grant of $300,000 from the National Endowment for the Humanities, the MLA's Center for Editions of American Authors has launched a five-year program that will, hopefully, produce 172 volumes of Twain, Crane, Emerson, Hawthorne, Howells, Irving, Thoreau, and Whitman. Sixteen volumes have already been published, and when Phase One is complete the MLA plans to strike out with a new group that will include William Gilmore Sims, Charles Brockden Brown, James Fenimore Cooper, and George Washington Cable.

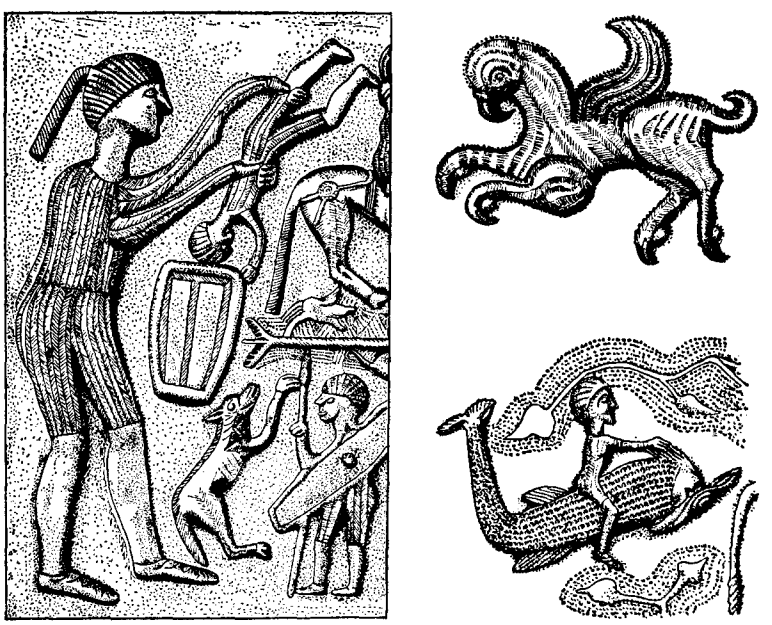
By the mid-1970s another 165 volumes will have been added. All editions will be printed "on paper that will last two centuries," according to Dr. William Gibson, the Center's director, and it is presently contemplated that only university presses will participate in the project. Like defense contracts, the initial batch of poems, fiction, essays, memoirs, journals, and letters have been placed with institutions in all sections of the country—California, Virginia, Indiana, Harvard, Ohio State, Wisconsin, Northwestern, and New York.

Like defense contracts, too, the National Endowment's grant, which is expected to be renewed for each of the next four years, is government money. In its own fashion the whole project bears comparison to Lady Bird Johnson's Keep America Beautiful program. For what the 160 scholars working with the Center intend to do is tidy up, in a big way, the soiled, as well as coiled, texts of these important writers—"monuments that have been defaced or eroded," as the Endowment puts it. A good monument should certainly last two centuries, and the grime should be removed occasionally so that we may get a good look at the original. "The theory is to produce a text the author would have approved," Dr. Gibson says, "*excluding* the hundreds and even thousands of errors in both punctuation and the works themselves that mount up in textual transmission, and *including* the refinements and changes that the writer has made in later editions."

As it turned out, when the editors came to Henry James this latter principle defeated them: James made so many refinements and changes, and was such an inveterate reviser of his own books, that no definitive edition, in the MLA's sense, seems feasible. With other writers the problem is largely that of literary detective work. For example, the two published editions of Thoreau's *A Week on the Concord and Merrimack Rivers* differ in more than a thousand particulars. Which is correct? To a lesser extent the same situation exists with all of Thor-

(*Continued on page* 69)

Ram-headed serpents, divine bulls and ominous ravens, a three-faced god and an alternating goddess are only a few of the deities found in the complex pantheon of an elusive, barbaric people. In her scholarly examination *Pagan Celtic Britain: Studies in Iconography and Tradition* (Columbia, $25) Anne Ross—in the words of the scribe who recorded the great Irish epic, *Cattle-raid of Cuályne*—cautions that ". . . some things herein are feats of jugglery of demons, sundry others poetic figments, a few are probable . . . and even more invented for the delectation of fools."



These figures are from the Gundestrup Cauldron, Denmark. At left is a sacrificial scene; at the right (top) is a beaked, winged horse and (bottom) a male figure riding a dolphin.

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A Quarter-Century of Milestones

In the past twenty-five years the publications of scholarly presses have altered many aspects of twentieth-century civilization and greatly stretched its thought. The titles below, nominated by individual university presses, are among those with their imprint that they believe have made the strongest impact on contemporary society or most enriched its culture.

ARIZONA

NIETZSCHE: An Introduction to the Understanding of His Philosophical Activity. By Karl Jaspers, translated from the German by Charles Wallraff and Frederick J. Schmitz (1965). Friedrich Nietzsche is often misjudged as the source of such ideas as "God is dead" and the Nazi concept of "superman." Jasper's intent was not to formalize or categorize Nietzsche's thinking but to help the reader to understand it.

SIX FACES OF MEXICO. Edited by Russell C. Ewing (1966). This volume evaluates—in terms of her history, people, geography, government, economics, literature, and arts—how well Mexico is doing according to her own intentions, hopes, and desires, rather than in comparison to the American way of life.

STRATEGY FOR SURVIVAL. By Thomas L. Martin, Jr., and Donald C. Latham (1963). Adopted officially by the Office of Civilian Defense, this "know-how" manual clarifies the many interlocking factors that would affect the individual and the community in the event of a thermonuclear war.

WATER PRODUCTION USING NUCLEAR ENERGY. Edited by Roy G. Post and Robert L. Seale, with thirty-five collaborating authors (1967). Among the problems tackled here concerning expansion of the world's water supplies are nuclear power and the sociological factors involved.

BOSTON

THE CONSTITUTION, SLAVERY AND THE TERRITORIES. By Allan Nevins (1942). This study of various Constitutional interpretations put forth during the period of greatest ferment preceding the Civil War reveals many parallels between that phase of U.S. history and today's civil rights struggle.

THE POST-WAR CONSTITUTION. By Carl B. Swisher (1947). Among other issues, the author considers "the evolution of Congressional policy-making and the threat of its displacement by the Executive branch, which, not content with the power to execute policy, grows increasingly insistent on making it as well."

JOHN JAY, THE NATION, AND THE COURT. By Richard B. Morris (1967). The author, recipient of the Bancroft Prize in History, succinctly sets forth, in a work to be released later this year, the influence and ideas of Jay as they relate to the growth of nationalism in the United States.

BROWN

A BLAKE DICTIONARY: The Ideas and Symbols of William Blake. By S. Foster Damon (1965). The father of modern Blake studies assembles, synthesizes, and interprets the clues to Blake's meaning that are scattered throughout the body of his work, literary and graphic.

THE ARCHEOLOGY OF CAPE DENBIGH. By J. L. Giddings (1964). Defining the first three major cultural phases of the Western Arctic, the author evolves the idea of continuity in cultures of the Bering Strait region.

THE LEGEND OF THE WANDERING JEW. By George K. Anderson (1965). The history of one of the most pervasive and enduring legends of Western society is traced from its genesis (in the origins of Christianity itself) through its complex evolution down through the ages.

CAMBRIDGE

THE TWO CULTURES AND THE SCIENTIFIC REVOLUTION. By C. P. Snow (1965). Snow's view on the gulf that exists between the scientist and the nonscientist has become one of the most discussed statements of our generation; his view on the gulf between rich and poor countries has inspired such movements as the Peace Corps.

THE STAGES OF ECONOMIC GROWTH. By W. W. Rostow (1960). This non-Communist manifesto with facts and figures to show an alternative to Marxist theory has appeared in twenty foreign languages.

THE NEW ENGLISH BIBLE. New Testament (published jointly by Oxford and Cambridge) (1961). A translation in the language of the twentieth century has brought new life and vigor to Christian belief.

SCIENCE AND CIVILIZATION IN CHINA. By Joseph Needham (1954-). The countless contributions of the Chinese to human invention and technology, many hitherto neglected by Western historians of science, are recorded in the first four volumes of a monumental work in progress.

DOCUMENTS IN MYCENAEAN GREEK. By Michael Ventris and John Chadwick (1956). The knowledge of mankind has been expanded by the translation here of a language previously undeciphered.

THE FATHERS OF THE CHURCH SERIES (58 vols. to date, 1946-). Approximately 100 volumes will present essentially all of the extant patristic writings, including many works never before translated.

DOCUMENTS ON RUSSIAN-AMERICAN RELATIONS: Washington to Eisenhower. By Stanley S. Jados (1965). The classification adopted is chronological and alphabetical, while sections are grouped under these categories: Acts of Congress, Addresses, Aides-Memoire, Agreements, Announcements, Claims, Conventions, Executive Orders, Letters, Messages, Modus Vivendi, Notes, Press Conferences, Press Releases, Proclamations, Protocols, and Statements.

CHICAGO

SYSTEMATIC THEOLOGY. By Paul Tillich (3 vols., 1951, 1957, 1963). A unique philosophical explanation of theology that reckons with Existentialism and Freudianism.

THE RISE OF THE WEST. By William H. McNeill (1963). This diffusionist history of how the world was Europeanized won a National Book Award.

THE ROAD TO SERFDOM. By Friedrich A. Hayek (1944). A classical liberal's well-known criticism of the welfare state.

COLLECTED PAPERS. By Enrico Fermi (2 vols., 1962-1965). These famous documents on physics led to the discovery of nuclear energy.

COLUMBIA

THE COLUMBIA ENCYCLOPEDIA. Edited by William Bridgwater and Seymour Kurtz (third edition, 1963). The education of hundreds of thousands of people has been amplified by this one-volume compendium.

INTRODUCTION TO ORIENTAL CIVILIZATION (3 vols.: *Sources of Chinese Tradition, Sources of Indian Tradition, Sources of Japanese Tradition*). Compiled by William Theodore de Bary and others (1958-1960). Selected documents basic to understanding Asia.

INTRODUCTION TO CONTEMPORARY CIVILIZATION. Prepared by the Contemporary Civilization Staff of Columbia College (2 vols., third edition, 1960). Explanatory essays amplify documents selected for their importance in shaping thought and exemplifying movements in Western culture.

TWENTIETH CENTURY CHINA. By O. Edmund Clubb (1964). A noted Sinologist provides a clear and enlightening picture of China—past and present.

THE GEOGRAPHY OF MODERN AFRICA. By William A. Hance (1964). The major features of every area of Africa are covered in this definitive work.

CORNELL

THE PROBLEM OF SLAVERY IN WESTERN CULTURE. By David Brion Davis (1966). Winner in 1967 of Pulitzer Prize and *Saturday Review*-Anisfield Wolf Award, this inaugural book in a multivolume study is the first detailed analysis of slavery and the religious, philosophical, and literary sources of antislavery thought.

MARCELLO MALPIGHI AND THE EVOLUTION OF EMBRYOLOGY. By Howard B. Adel-

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mann (5 vols., 1966). THE EMBRYOLOGICAL TREATISES OF HIERONYMUS FABRICIUS OF AQUAPENDENTE. Translated by Howard B. Adelmann (2 vols., 1942). Whereas both are monumental studies in the history of embryology, the MALPIGHI was given a special citation by the National Book Committee last March.

THE NATURE OF THE CHEMICAL BOND. By Linus Pauling (third edition, 1960). A classic study, by the Nobel Prize-winner, of the structure of molecules and crystals and the nature of the chemical bond.

FREEDOM FETTERS: The Alien and Sedition Laws and American Civil Liberties. By James Morton Smith (1956). This first full account of the statutes of 1798 illuminates contemporary problems.

DUKE

PUBLICATIONS OF THE DUKE UNIVERSITY COMMONWEALTH STUDIES CENTER (30 vols. to date, 1956-). Old Commonwealth nations as well as new are here scrutinized by economists, historians, and political scientists from the Commonwealth and the United States.

THE FRANK C. BROWN COLLECTION OF NORTH CAROLINA FOLKLORE. Edited by Newman Ivy White, *et al.* (7 vols., 1952-64). Leading authorities analyze the most comprehensive collection of folklore assembled within the bounds of a single state.

THE SOUTH IN AMERICAN LITERATURE, 1607-1900. By Jay B. Hubbell (1954). This survey—ranging from John Smith's Jamestown to Ellen Glasgow's Richmond—is likely long to remain a standard reference.

WAR IN THE MODERN WORLD. By Theodore Ropp (1959). The author stresses the social, economic, diplomatic, technological, organizational, institutional, and administrative factors in the history of warfare.

DUQUESNE

EXISTENTIAL PHENOMENOLOGY. By William A. Luijpen (1960). A basic introduction to existential-phenomenological thought and method, this book has been used as a text by about 200 institutions of higher learning.

HARVARD

SPACE, TIME AND ARCHITECTURE. By Sigfried Giedion (1941). More than any other volume published in the century, this book pioneered the development of the science and sociology of urban development and city planning.

GENERAL EDUCATION IN A FREE SOCIETY. By the Harvard Committee (Paul Buck, John H. Finley, and others) (1945). An influential work that brought into focus all the concepts of a general, liberal education needed as a foundation for specialized study.

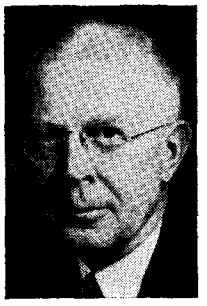
FOUNDATIONS OF ECONOMIC ANALYSIS. By Paul Samuelson (1947). Frequently described as the most important economist in the country today, Mr. Samuelson began his career with this book and to a very large degree his writings, popular or theoretical, stem from it.

THE UNITED STATES AND CHINA. By John K. Fairbank (1948). Mr. Fairbank's germinal study has enlightened the West concerning the enigma of Chinese Communism.

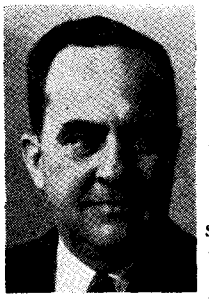
THE UNITED STATES AND JAPAN. By Ed-

(*Continued on page 72*) •

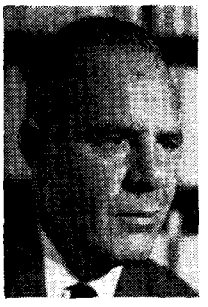
Presidents of the American Association



Charles G. Proffitt, director of Columbia University Press, is at seventy-one the dean of scholarly publishers. A Columbia graduate (Class of 1917), he joined the Press in 1927, taking over the directorship in 1946. He became the first secretary of AAUP in 1937, and served as its third president from 1943 to 1945.

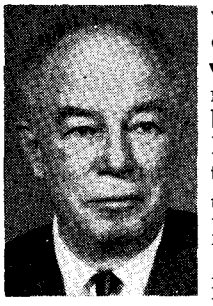


Rollin D. Hemens, AAUP president from 1945-47, was born in Michigan in 1895. After serving as a master sergeant with the U.S. Army in World War I, he attended the University of Chicago, graduating in 1921. He spent a year in the banking business; but in 1923 he joined the University of Chicago Press, where he remained until his retirement in 1964. He is the author of *Write Right.*



Datus C. Smith, Jr., also a native of Michigan, took his B.S. and M.A. degrees at Princeton University, where he has spent most of his professional career. From 1937-39 he edited *Public Opinion Quarterly,* and the following year he joined Princeton University Press, becoming director-secretary in 1942. He was also a member of the Princeton faculty from 1943-54. In 1952 he left the Press to become president of the Franklin Book Programs. His publications include *The Land and People of Indonesia.* He served as AAUP president from 1947-49.

Savoie Lottinville, who served the AAUP as president from 1949-51, has like his predecessors spent most of his career at his alma mater, the University of Oklahoma. After receiving his B.A. in 1927 he studied at Oxford on a Rhodes scholarship and at several universities in Germany. Returning to the U.S., Lottinville, who was born in Hagerman, Idaho, worked for a year as a reporter for the Oklahoma City *Times,* and then took a post with the University of Oklahoma Press, assuming its directorship in 1938. The Press's enlightening Civilization of the American Indian series was a natural for him to inaugurate in Oklahoma, where every tenth student on the campus is part Indian.



Thomas J. Wilson, who will resign the directorship of Harvard University Press next January, was born in Chapel Hill, North Carolina. He took two degrees at the University of North Carolina, and became a member of its faculty in 1921. He received his doctorate from Oxford, where he was a Rhodes scholar, in 1928. From 1930-42 Dr. Wilson worked in commercial publishing in New York, first for Henry Holt & Co. and then for Reynal & Hitchcock, whose vice-presidency he resigned to serve in World War II as a naval officer. In 1947 he took up his present position at Harvard; he has also acted as chairman of Beacon Press since 1960. He has translated *The Correspondence of Romain Rolland and Malwida von Meysenburg,* and published numerous scholarly articles on the seventeenth-century French heroic novel. His tenure as AAUP president was from 1951-53.

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1943-1967

of University Presses

Victor Reynolds, born in Pennsylvania, took his B.S. at Dartmouth College in 1927. For the next sixteen years he was associated with various New York trade publishers, including Macmillan, which he left in 1943 to become manager of the Cornell University Press. In 1963 he accepted an invitation from Virginia to organize a state-wide scholarly publishing venture, the University Press of Virginia, based at Charlottesville. He was president of the AAUP for the 1953-55 term.

Lambert Davis, a native Virginian, still prefers to call himself an editor rather than a publisher. After taking his bachelor's and master's degrees at the University of Virginia, he joined the editorial staff of Doubleday, Doran in New York. Davis went back to his native state in 1928 and was made managing editor and then editor of the *Virginia Quarterly Review*. In 1938 he returned to New York, serving as an editor first at Bobbs-Merrill and then at Harcourt, Brace & Co. In 1948 he became director of the University of North Carolina Press, and was AAUP president from 1955-57.

August Frugé, after graduating from Stanford University in 1933, took a library certificate and later an M.A. at the University of California in Berkeley. From 1936-44 he held library posts at Berkeley and Sacramento; later he joined the University of California Press, assuming directorship in 1958. It was during his presidency, 1957-59, that the AAUP hired a staff and set up a New York office.

Harold E. Ingle graduated from Iowa State University in 1933, and was manager of that university's Press from 1937-48, with time out for service in the U.S. Navy during World War II. He left Iowa to become director of the Johns Hopkins Press, and in 1959 was elected to a two-year term as president of AAUP.

Frank H. Wardlaw, Jr., who likes to refer to himself as a product of South Carolina's Wellford-Lyman-Tucapan Consolidated High School, went on to study at the University of South Carolina from 1931-33. He returned to the University in 1938 as director of its news service and instructor—later associate professor—of journalism. In 1945 he organized the University of South Carolina Press, serving as managing editor and, after 1949, director. The University of Texas named him founding director of its Press in 1950, and the AAUP elected him to its presidency in 1961. He is also a member of the Executive Board of the Centro Interamericano de Libros Academicos of Mexico.

Roger W. Shugg holds a B.A., M.A., and Ph.D. from Princeton, where he taught in the History Department from 1933-41, with a year out as Research Fellow at the Social Science Research Council of the London School of Economics. He went to Indiana University as an associate professor of history for three years, and from 1944-45 worked in Washington as historian with the U.S. War Department General Staff. After seven years (1945-52) with the trade publishers Alfred A. Knopf, Dr. Shugg moved on to Rutgers as director of the University Press; in 1954 he took the same position at the University of Chicago Press. Now sixty-two, Shugg will leave Chicago July 1 to assume the top post at a smaller organization, the University of New Mexico Press. From 1963-65 he headed the AAUP. He is the author of *Origins of Class Struggle in Louisiana* and *The World at War.*

Chester Kerr, current president of AAUP, is a graduate of Yale (Class of 1936). He was an editor at Harcourt, Brace & Co. from 1936-40, and then became director of the Atlantic Monthly Press. In 1942 he joined the Office of War Information as chief of its book division, and in 1945 served as chief of overseas publications for the State Department. He was named vice president of Reynal & Hitchcock in 1947, leaving two years later for a position with Yale University Press. Since 1959 he has been director. His *Report on American University Presses* and *American University Publishing* were sponsored by the AAUP. He is a member of the Advisory Committee on University Press Publishing of the Ford Foundation.

Miodrag Muntyan, AAUP's president-elect for the 1967-69 term, also served as the organization's vice president in 1961. A native Illinoian, he received his B.A. in psychology from the University of Illinois in 1938, and has been a member of his University's Press ever since, rising to its directorship in 1952. In 1953 he was managing editor and publisher for AAUP of *Scholarly Books in America.*

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A Period of Youthful Aging

By CHESTER KERR

SINCE *SR*'s first Annual University Press Issue—June 5, 1943—scholarly publishing has been keeping busy. Busy growing and busy growing up. In 1943 the Association of American University Presses comprised thirty academic institutions, none of them outside the continental USA. Now there are sixty, including three in Canada, one in Mexico, and one in Hawaii, while another sixty are in various stages of conception and gestation.

Twenty-five years ago members of the AAUP brought out a total of 680 titles. In 1966 they issued 2,300. During this period, as the result of three times the titles, new paperback programs, and price increases, the dollar volume of university press sales soared from a little below $4 million to over $22 million. From 15 to 20 per cent of these sales are made in foreign markets, where, save with some scientific and technical books, university presses usually fare better than most commercial houses.

A perspective on how this came about is provided in *To Advance Knowledge* (hardbound, $5; paperback, $1.95), by Gene R. Hawes of Columbia University. Available from the Association of American University Press Service, 20 W. 43rd St., New York, N.Y. 10036, the handbook will interest anyone concerned with what Hawes calls "a distinctive new establishment in American intellectual life"—the university press.

Many have nearly developed schizophrenia from the boom we have experienced since the Second World War. Are we book publishers, primarily, or are we first and foremost university men? Obviously, we need to know *how* to publish, meaning how to process manuscripts, how to print, cost, price, warehouse, and sell them; hence we must imitate and borrow and learn from our brethren in commerce. This has led to an influx of personnel trained in commercial publishing—directors, editors, sales managers, promotion girls, design and production experts—and a wonderful thing this crossing-over has been for university presses. Indeed, no such growth could have occurred without these people, and the need for more and more of them grows daily. Any book-publishing hand who wants to swap his or her job in New York or Boston or Philadelphia or Chicago for an edifying, rewarding, and, increasingly, a perfectly well-paid position in a university community can command one tomorrow.

But when this new employee arrives in Ithaca or New Brunswick or Chapel Hill or Austin or Bloomington or Madison or Seattle or Tucson he will find that a degree of commitment to university involvement has become real for those already there. This commitment has not always been fully understood by the newcomers. Conversely, although there have been notable exceptions, the field used to be largely composed of ex-librarians, borrowed faculty members, or academic misfits who lacked technical skills and often weren't able to convert from amateur to professional status.

Ultimately, by constant exposure and persistent communication, there was forged in the past quarter century a hard core of men and women who are trained publishers, who could hold down good jobs in either tax-paying or tax-exempt organizations, but who also have become dedicated university members and who therefore bring to this now fully established segment of book publishing mature and balanced values that are bound to serve higher education through books, and to do so more effectively than ever before. We in the university press world have, I believe, now come of age.

In this endeavor there have been leaders from commerce as well as academia. From the former came Thomas J. Wilson, who left Holt, Rinehart for North Carolina and subsequently Harvard; Lambert Davis, who quit Harcourt for North Carolina; William Sloane, another Holt alumnus who later parted from his own firm to go to Rutgers; Victor Reynolds, who left Macmillan for Cornell and then Virginia; Roger Shugg, who forsook Knopf for Rutgers, Chicago, and now New Mexico; William Harvey, who transferred from Macmillan in turn to Chicago, NYU, and Florida; Carroll Bowen from Oxford (New York) to Chicago and finally MIT; Roger Howley, another Macmillan man, who went to Cornell; and Bernard Perry, formerly of Vanguard, who become the first director at Indiana.

From the universities came Charles Proffitt at Columbia; Savoie Lottinville at Oklahoma; August Frugé at California; Harold Ingle out of Iowa to Johns Hopkins; Herbert Bailey at Princeton; Frank Wardlaw out of South Carolina to Texas; Miodrag Muntyan at Illinois; Thompson Webb out of California to Wisconsin. In years of associated endeavor and valuable companionship these men from the two worlds of publishing and higher education have adopted a common viewpoint which enables them to serve and enjoy the best of both worlds.

Hosts of small independent trade houses have vanished into mergers with multi-structural giants. The university presses will probably always remain independent entities, attached to their parent institutions. Oh, Yale may persuade Vassar to shack up together, and Virginia and Kansas have decided in their infinite wisdom to lump their statewide university publishing resources under one roof but, on the whole, the presses have learned, in this period of youthful aging, that the way ahead is likely to remain single and even lonely—and that each is, fundamentally, closer to its university and its ideals and postures than it ever can or will be to another publishing apparatus.

This sense of aloneness has led, not unnaturally, to a stronger union. For years university press representatives were content to assemble once a year to swap experiences, tell lies, steal personnel from each other, compare salaries, and educate their young in group playpens. Then the notion of a year-round common enterprise took hold, and in 1958 the AAUP was set up. Modest and small at first, it soon became significant and bigger. Now, directed with growing skill and vision and manned by personnel of consequence, it's a full-blown operation, offering a variety of services and joint endeavors to its members.

THE original purpose remains—to learn from each other. This tends to be most effective in the smaller regional conclaves; last October the Southern university presses met in Gainesville in greater number than had the whole Association twenty years ago—and exchanged the educational benefits of such gatherings to excellent purpose.

Meanwhile, the larger Association has come to concern itself with larger services: its joint mailing list, lately and in agony computerized; its combined exhibits at professional academic meetings; its several other functions performed cooperatively to advantage over separate efforts; its fine quarterly guide to new publications, *Scholarly Books in America*, an essential tool available to any scholar through the AAUP's New York office.

But mostly the Association has grown to a point where new programs may be undertaken as a direct result of new pressures, new questions. We are not likely to find the solutions by ourselves. In concert we might succeed.

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The Id of Dostoevsky

The Notebooks for "Crime and Punishment," *by Fyodor Dostoevsky, edited and translated from the Russian by Edward Wasiolek (Chicago. 224 pp. $6.95), provides keys to the novelist's unconscious and its part in his literary creation. Anaïs Nin is the author of ten novels and a massive, introspective Diary, the second volume of which will appear later this month.*

By ANAIS NIN

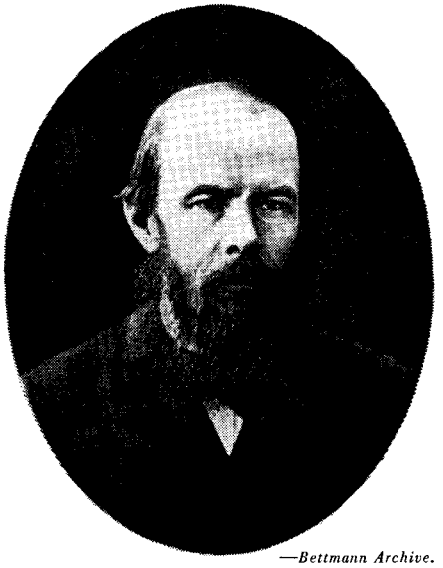
AVAILABLE to the public for the first time in English, these notebooks, which were translated by Edward Wasiolek from the Soviet edition published in 1931, contain, he explains, schematic plans of major portions of *Crime and Punishment*; "long variants of scenes; characterizations that differ in important points from those in the novel as published; plans, actions and scenes that were never used; ruminations about technical problems; queries, judgments, opinions; and reflections on philosophical and religious ideas." But it is not only the notebooks themselves which make this a unique and valuable contribution; it is also the insight that Wasiolek, a professor of Russian and Comparative Literature at the University of Chicago, has brought to the organization of the material, his comments, his analysis and interpretations, his ability to relate them to the novel in a manner that answers our contemporary need to integrate conscious and unconscious, the work of art and the artist.

Focusing upon the role played in the writer's creation by his personal ambivalences, evasions, and transpositions uncovers layers of dramas behind dramas. Besides watching a novel being born, we are watching a human being cope with revelations flowing from his unconscious, revelations that his complexes make him resist, obscure, transform, or erase altogether.

We share Dostoevsky's "intentions, trials, mistakes, uncertainties." But Wasiolek indicates that these are more than considerations of craftsmanship, more than a work in progress. He treats them as keys to Dostoevsky's unconscious and its part in creation, keys to the mystery of a writer's struggle against his repressive impulses, his personal need to disguise certain over-explicit formulations from his own vision. Dostoevsky's "dialogue with his novel" discloses his way of creating, his way of being. His individual psychology emerges in relation to the psychology of his characters. They interact, and a different aspect of truth appears.

Fragments rejected from the novel often reveal the secrets that Dostoevsky kept in shadow. Although they have attracted endless study, for the deepest interpretation it was important to decipher these ambiguities as one would the meaning of a dream. And this Edward Wasiolek has done. "The novel offers us what Dostoevsky finally chose to say but the notebooks offer us what he considered and what he discarded. . . . What do wrong turns, mistakes, blind alleys, and unmined possibilities tell us?"

> They remind us, first of all, that the marvelous coherence of *Crime and Punishment*, the creative logic that takes us with what seems to be inevitable movement from the beginning to end, was once uncertain, halting, and far from clear. They tell us something about the way Dostoevsky's imagination works: its habits, mannerisms, logic; something about his concern for technique; and something about what was recurrent in his thinking about the novel. The notebooks tell us much more about the content of the novel itself; what was left out, what was different, what was undeveloped, and what was at some point fully developed. At times they may help us clear up what is obscured in the novel, and resolve what has been critically disputable.



—*Bettmann Archive.*

Fyodor Dostoevsky—"new truths."

We know that genius understood everything before Freud, but we also know with our own adoption of psychological interpretation that the genius remains a human being capable of intensely personal blind spots, distorted psychic vision, uncontrollable taboos of which he himself may be entirely unaware. Therefore, to attain the whole truth we have to become adept at interpreting the interrelation between the work of art and the writer. To make our own synthesis from overtones we have to read into them both invisible messages and oblique implications. What the writer finally tells us may be an unconscious selection, and this selection may be made to camouflage a concept unbearable to him. Therefore, the work of art has to be read symbolically as merely a point of departure for infinite adumbrations, and the missing dimensions must be reconstructed.

Wasiolek makes a subtle fusion of these elements, the stated and the implied, the conscious and the unconscious. He analyzes the meaning of the contradictions, the cause for the shadows, the motivations for the reticences.

> . . . it would seem that the motive of sacrificing one's self to humanity or sacrificing humanity for one's self are contradictory. But the real relationship between them, I am convinced, is one of appearance and reality, of evasion and truth. The "pretty" humanitarian motive is flattering to Raskolnikov's ego, evasively presented to the conscious mind as rationalization of an ugly truth.

Dostoevsky, who was the greatest dramatizer of man's dualities and ambivalences, at times subdued them to obtain a clearer image. He would ultimately erase from his characters many of the multiple contradictions—at times too many: Sonya became consistent, idealized to the point of losing some of her human imperfections.

In every generation the only novelty is the change of emphasis and balances that permit us to perceive new truths about human character. Too many critics have never gone beyond Freud. Wasiolek, who obviously has, shows that he possesses a much wider range of interpretation, one entirely contemporary. "Freud has reminded us of the unbounded compassion Dostoevsky felt for the criminal and explained it by similar criminal tendencies in Dostoevsky. But there was more than neuroticism in this view: Dostoevsky saw the criminal as one who has justifiably defied the judgment of other men and placed himself into contest with the true judge, God." When Wasiolek integrates the personal and the creative, the objective and the subjective in their constant interrelation, he leads us into a deeper

(*Continued on page* 110)

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Obsessed by Death

Short Sentimental Journey and Other Stories, *by Italo Svevo (California. 319 pp. $6), and* ***Italo Svevo: The Man and the Writer,*** *by P. N. Furbank (California. 232 pp. $6), offer respectively samples of the Italian novelist's shorter works and a biographical and critical analysis. Walter Guzzardi, Jr., a student of literature, worked in Italy for five years as a journalist and writer.*

By WALTER GUZZARDI, JR.

TO CALL Italo Svevo the Italian Proust is to rob him of his truly original creative strength. Still, the resemblances between them—although Svevo never read Proust—conveniently position Svevo for Americans who know little about him. They were contemporaries; they both shared in shaping the new directions of the modern novel; they were both extraordinarily sensitive to and understanding about the workings of the mind, at levels to which literature had never before penetrated. Svevo's works are slimmer than Proust's, and his style less absorbing, more stilted and more precious; still, his contribution almost matches Proust's influence on contemporary literary currents, and it is time that Svevo's fame in the U.S. won some new boosters.

The University of California Press is now filling this need. Svevo's *Short Sentimental Journey and Other Stories* is the fourth volume in a uniform edition of his works being brought out by the Press, and it appears simultaneously with P.N. Furbank's *Italo Svevo: The Man and the Writer*, also published by California. Together, these volumes give new and welcome attention to Svevo and his work, and take full cognizance of his importance as a literary figure.

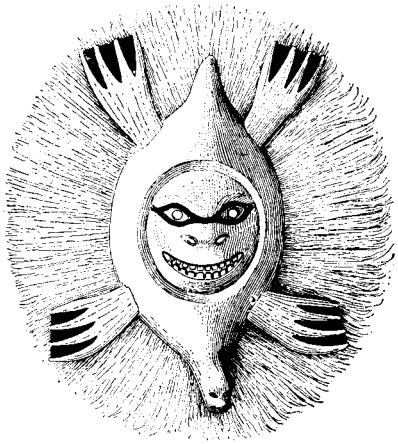
Italo Svevo was born Ettore Schmitz in Trieste in 1861. Being born a Jew in that city, then part of the Austrian Empire, was not necessarily a hardship; Trieste in those days was a multilingual and prosperous center of trade and commerce, Svevo's father was a well-to-do merchant, and the family lived comfortably in a residential part of the city. (Svevo has written something of his family life in an autobiographical note whose title is redolent of Proust: *L'Avvenire dei Ricordi*, "The Future of Memories"). Unlike Proust, Svevo was neither a particularly delicate boy nor a deviate. He showed some early interest in his father's business, gradually moved toward literature as his education progressed, and finally plunged into writing when a couple of his earliest articles achieved some modest recognition. Svevo lived most of his later life obsessed by the thought of death, which is one of the main themes of his work; he died in 1928, in deteriorated health, after an automobile accident.

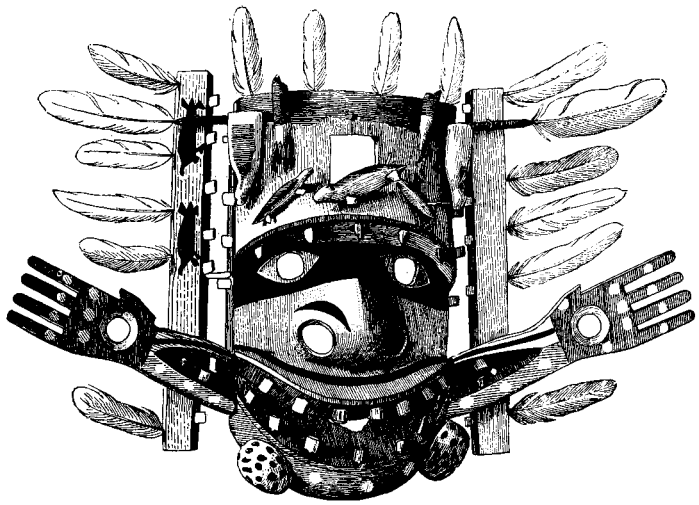
Reading Svevo, one is reminded of other authors, and their stature is a measure of Svevo's own capacities. Passages reminiscent of Kafka (whom Svevo read and admired), streams of consciousness that summon up Joyce (a friend and sponsor of Svevo), darkness and menace that equal Chekhov, and an ability to shock and to terrify that presages William Golding are all found in Svevo's stories. Because of his constricted style Svevo cannot evoke exquisite sensations the way Proust can, but his insights into the great topics—death, old age, family relationships—are sharp and disturbing.

THE main works of Svevo (*Una Vita* and *Senilità*, "A Life" and "Old Age") are contained in other volumes in this series. They, perhaps, provide better indications of Svevo's sustained strength. But the same quality can be seen in the long unfinished story "A Short Sentimental Journey," which is the backbone of *Short Sentimental Journey and Other Stories*. It is the simple tale of an elderly traveler who leaves his wife in Milan to go by rail to Venice. He separates from her with feelings of guilt overlaid with pleasure, the mingling of opposites that appears so many times, in so many different forms, in Svevo's work; but soon the reader comes to understand that Signor Aghios can never be independent of his wife, despite his dreams. Nothing much happens to him in the way of external events except that he has his pocket picked, something his wife had warned him about at great length.

The incompleteness of the manuscript hardly interferes at all with the impact of the story, with its gentle ironies,

Ranging from simple facial forms to surrealistic fantasies, from delicate objects covering only a finger to huge slabs of wood shielding the entire body, Eskimo masks were until 1900 a vital cultural force. In *Eskimo Masks: Art and Ceremony* (Washington, $12.50) Dorothy Jean Ray not only analyzes the esthetic value of these imaginative creations, but interprets their underlying religious meaning and inseparable stories and dances. Seventy plates with descriptions include fifty-one handsome photographs by Alfred A. Blaker.





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edged wit, and careful accounts of the flow of Aghios's thoughts. For example, he hopes by tipping to gain some recognition of his fine qualities:

> Signor Aghios exploited his little tips like a born miser. He did not want to buy much with them—only lasting friendship. Therefore he began by paying less than the normal amount . . . then Signor Aghios would put further coins, one by one, into the other's hand, until it closed and a smile appeared on the porter's face. Thus that smile, which had been so slow to appear, was stamped the more indelibly on Signor Aghios's memory and sweetened his way for hours and miles ahead.

In "A Nice Old Man and a Pretty Girl" the influence of Joyce and Proust is somewhat less evident, but the foreshadowing of Golding is stronger. An old man finds for a young girl a job as a tram driver, and promptly forgets about her; only when he sees her on the tram, driving exuberantly, stamping her foot on the bell, physically active and lovely, does he invite her to his house. The clinical details are pleasingly omitted; gradually, though, a moral struggle over the decency of the relationship begins within the old man, brought on by an attack of angina (whose pain is described in frightening imagery). To clear his troubled mind he tries to write about the issues involved, finds himself putting the harder parts aside, comes to be haunted by brilliantly clear dreams, and finally "He was found dead and stiff, with the pen, over which had passed his last breath, in his mouth."

The stories are translated by several different persons; all of them have a high degree of competence, and as far as this reviewer can see they have shown considerable ingenuity in putting into decent English Svevo's tortured and turgid prose.

P. N. Furbank is a British author whose last biography, *Samuel Butler*, was well received in England. His life of Svevo is competent and thorough, sprinkled with evidence of a close study of Svevo's works and a careful reading of his letters. The volume is divided into two parts: an account of Svevo's life and an analysis of his work. In a way, this distinction, while it may simplify the structural problems of writing a biography, tends to detract from the book's considerable interest. One would prefer to have the two parts woven together; and one would also prefer to have Mr. Furbank show his hand more. He seems to have withheld his judgments and comments almost deliberately. Had he chosen to share more of himself with the reader, the biography might have been more than merely a study and a useful addition to the body of knowledge about Svevo available in English.

Molded by Painful Reality

Joseph Conrad and the Fiction of Autobiography, *by Edward W. Said (Harvard. 219 pp. $4.95);* ***Joseph Conrad: A Psychoanalytic Biography,*** *by Bernard C. Meyer, M.D. (Princeton. 384 pp. $8.50), and* ***Conrad's Eastern World,*** *by Norman Sherry (Cambridge. 340 pp. $9.50), employ various methods of investigation to show how a complex writer revised his experiences into his fiction. Stanley Weintraub's "Beardsley" will be published this summer.*

By STANLEY WEINTRAUB

NOT ONLY are Joseph Conrad's exotic life and multifarious works under the kind of intensive scrutiny that might elicit admiration from Scotland Yard, but the scholarship and the criticism are themselves under equally intensive scholarship and criticism. As a result, Conrad continues to be a major literary industry.

Among the newer products of the Conrad industry is Bernard Meyer's *Joseph Conrad: A Psychoanalytical Biography,* which better serves psychoanalytical criticism than do several other recent exhumations. Still, Dr. Meyer—a psychiatrist and psychoanalyst—finds a profusion of fixations, fetishes, and complexes under every bed in which Conrad actually or fictively slept. From yet another sector of biographical criticism comes Edward Said's *Joseph Conrad and the Fiction of Autobiography,* which leans on Conrad's letters to illuminate the strains and tensions that surface in his stories. (To Said the short fiction is "marvelously true" to Conrad's "innermost impulses and thoughts.") Though bogged down often in dissertationese, the study has some value as an anthology of useful snippets about Conrad's motive and technique.

—Bettmann Archive.

Joseph Conrad—"an author in search of his own character."

One point Said makes is questioned in the other volumes—that Conrad's achievement was the ordering of "the chaos of his existence into a highly patterned art that accurately reflected and controlled the realities with which it dealt." Whether Conrad actually controlled those realities—or even understood them — is the psychoanalytic problem Dr. Meyer poses, suggesting rather that Conrad's art served an important psychological function: "the achievement through his creative fiction of a corrective version of a painful reality."

Among the more painful realities—and the intriguing mysteries — in Conrad's adventurous early years is the suicide attempt he made as a young man and later reconstructed into a lovers' duel in *The Arrow of Gold.* Approaching this and other biographical complexities with his psychoanalytical tools, Dr. Meyer sees a Chinese-box appearance to all the contradictory "evidence" in the apparent fiction and in the alleged fact. "One's literary life," Conrad once wrote, "must turn frequently for sustenance to memories and seek discourse with the shades." The Meyer study attempts that discourse, and finds deep within the innermost of the Chinese boxes—obviously a capacious one—an idealized mother (who died when Conrad was a child), an Oedipal rivalry, goddess-women and exogamic erotic interests, complicated guilt-feelings involving exile and alienation, virility fantasies and oral sadism, a variety of psychoanalytically significant fetishes, and neurotic maladjustment to marriage and parenthood.

To Meyer, the effect of Conrad's friendship with Ford Madox Ford upon his middle years is as crucial as his emotionally thwarted childhood was to the early ones. The decade of literary collaboration with Ford was "but one facet of a broader emotional involvement," a compensating "parent-child configuration." Here the argument is persuasive, for although the collaborative publications of Conrad and his equally self-alienated young friend were mediocre, these years also saw the creation of *Heart of Darkness, Lord Jim, Typhoon, Nostromo, The Secret Agent,* and many of the great short stories, culminating with "The Secret Sharer." And Ford's presence in much of the productivity, even to his hand in *The Secret Agent* and *Nostromo,* is visible without recourse to psychoanalysis. It was a time,

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claims Meyer, of "secret sharer" tales, expositions of a Ford-influenced creative equilibrium.

The friendship faded when Ford left a young wife for a woman much older than himself, and Meyer sees in its aftermath the beginning of Conrad's deterioration—fifteen years of writing "indistinguishable from popular magazine romance," initiated by "acute febrile illness" and succeeding psychic disorders. "Psychologically it would appear that he could no longer afford those introspective journeys into the self that constitute the greatness of the impressionistic art he created during the years of his close association with Ford. . . . Deprived of that mirroring companionship. . . , Conrad seems to have elected thereafter to confine his art to the surface of life. . . ." Paraphrasing Pirandello, Meyer visualizes Conrad playing and creating a succession of roles, each a façade—"an author in search of his own character." It may have been even more complicated than that; an author in search of his own character soon becomes an author evading his own character. In any case, the psychoanalytical garment fashioned for Conrad, manufactured from the most elastic fabric in order to accommodate all the protruding motives and roles, has a convenient plasticity; while lost in the folds and frills are the complexity of Conrad's ideas, the cadences of his prose, the humanity of his characterization.

Much the same thing happens under the spell of biographical analysis. Norman Sherry, probing for Lord Jim in the background of a sailor who afterwards (according to a 1923 account) "grew fat and prospered" in Singapore, finds him in a first mate named Augustine Podmore Williams, who was involved in the abandonment of the pilgrim ship *Jeddah* in 1880. Earlier—probably at about the time the Sherry book was being set in type—Miss Allen, who had a long head start, published a parallel account. Both were based on the proceedings of the Court of Inquiry into the *Jeddah* affair, and the files of old Singapore newspapers, which Miss Allen had had checked for her, and which Mr. Sherry later checked himself. (The writers also approached members of Williams's family—different members!) If Jim were Williams, however, the later "Lord Jim" phase of his career may have been indebted to a more colorful original; and both books locate possible candidates in Borneo, drawing as much upon earlier researchers (pre-1940) by John Gordan as upon new material.

So, too, other adventures and acquaintances of Conrad in the East are examined. Although he spent only a few months of his seafaring life there, re-

(*Continued on page 70*)

The Wheel Turns the World

A World History, *by William H. McNeill (Oxford. 478 pp. $9.75), sees technological change as the propelling force in civilization. The author of "History in a Changing World," "An Introduction to Contemporary History," and other works, Geoffrey Barraclough was president of the Historical Association from 1964-67. He is currently visiting at the University of California, San Diego.*

By GEOFFREY BARRACLOUGH

THE PROBLEMS of writing world history are considerable. It is not only a question of accumulating knowledge over a vast range. There is also the question of point of view, or of the value judgments inseparable from any selection of historical facts. Most of our historical emphases—not least the all-too-familiar outline courses on "Western civilization," which still prevail in most colleges and universities—derive from an age of Western domination which is as obsolete as the Manchu empire of China.

The first question we have to ask is whether this pattern offers students an adequate preparation for their future, or whether it is irrelevant to the problems of a world in flux. Does it reflect a considered evaluation of relative importance or an outmoded ethnocentrism? Without doubt it is the changes in the world since 1945 that have forced historians to a reconsideration of their standards. But more is at stake than that. The real issue is the integrity of history as a field of knowledge. Futhermore, only in a global context can we hope properly to understand the dynamics of Western civilization itself.

No one in this country has done more to propagate the concept of global history than Leften Stavrianos of Northwestern University. He is joined now by William H. McNeill, whose *Rise of the West* was so highly acclaimed. Professor McNeill's new book is closely related to his earlier work; its object, he says, is to make the "personal vision of the whole history of mankind" developed in *The Rise of the West* "more accessible to students." If its approach, on the whole, is less sophisticated than that of Professor Stavrianos, *A World History* also—no doubt deliberately—bears less individual an imprint than *The Rise of the West.* Nevertheless Professor McNeill can rightly claim to present a "cohesive and intelligible" point of view. His *World History* may not be quite the "illumination of the soul" Lord Acton once postulated as the purpose of universal history; but it is neither the "rope of sand" nor the "burden on the memory" that he castigated.

Nothing, of course, would be easier than to criticize a volume such as this in detail. As with Toynbee, every expert will find points to dispute where the story traverses his own narrow domain. It is more important to consider the wider structure of Professor McNeill's book. This is basically mechanistic; in other words, he sees technological change—the plow, the chariot, the stirrup, the internal combustion engine, and now the atom bomb—as the propelling force. Secondly, he is a convinced "diffusionist," for whom all civilizations, including those of China and apparently even of Amerindia, arose through stimuli offered by events occurring far away in Mesopotamia. On this basis it is not difficult to erect a coherent structure of world history, in which "in successive ages" the centers of civilization "altered," forcing "neighbors" to "change their own traditional ways of life, sometimes by outright borrowing of techniques or ideas, but more often by adjusting." It perhaps goes without saying that this view leads inexorably to a pattern of world history of which the central

—From "A World History."

Portrait of a Roman lady, A.D. 54-117. Palazzo Capitolino, Rome.

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fact is the rise to predominance of the West. Much of the later part of Professor McNeill's book is devoted to discovering reasons why Europe was able to "pull ahead."

This is an attractively simple scheme, which has behind it Lord Acton's great authority. The question is, how firmly is it based? And here some reservations are in order. For one thing, the view that technology is the chief motor of social and political change rests mainly on the fact that, for large parts of human history, we are dependent on the findings of archeologists, who perforce deal primarily with artifacts. For another, the theory of diffusion is more precarious than Professor McNeill, with all his reservations, suggests. Nor is it certain that it is the "attractive or powerful" societies that have been the "centers of primary disturbance." On the contrary, it is remarkable how often movements that propelled history in new directions arose from areas on the fringe of civilization; one has only to think of Arabia, which fathered the great civilization of Islam, or of central Asia, which has been aptly compared to a "cauldron."

What some people will query above all else, however, is the criterion of power and success implicit in Professor McNeill's scheme of organization, which leads him to the assertion that "we can afford to be quite cursory" about certain civilizations, such as those of the Aztecs and Incas, which "left only limited traces behind." In this, as in other respects—for instance, his emphasis on the "expansive energy," "strength," and "sublime confidence" of the West by comparison with the "smug self-satisfaction" (for example) of Islam or the "conservatism" of China—Professor McNeill is consciously or unconsciously adopting a specifically Western scale of values.

—*From "A World History."*

Woman with a mirror, eleventh century A.D. Bhuvanésvara or Khajuraho.

What does not come out is its ambivalence. When Professor McNeill implies that the Chinese were in some way deficient because they used their discovery of gunpowder for fireworks rather than for large-scale slaughter, we may wonder whether they were not wiser than we. There are, after all, other standards than ours, and we should not forget the Chinese scholar, writing in 1920, who summed up three centuries of Western "progress" as: "to be selfish, to kill others, to have little integrity, and to feel little shame." He would scarcely modify his judgment today.

These remarks are not intended to disparage Professor McNeill's achievement. I only wish his history had been a little more tentative and "open-ended," less concerned to provide water-tight answers than to suggest the problems and ambiguities inherent in human history. Too often it seems as though the influence exerted by the West in the last 400 years was a natural and inevitable result of its technical, material, and even moral "superiority." One does not need to be Professor Stavrianos's "observer perched on the moon" to know that the answer is less simple than that. No doubt, also, it is not what Professor McNeill really intends. No one is more aware how short-lived the preponderance of the West has been—effectively, he emphasizes, it has lasted for scarcely more than three generations—nor how fragile it is. For that reason we must be careful not to make it our standard of judgment. The great Ranke once said that all epochs are equidistant from God; and one of the lessons of history is that no civilization has a monopoly on wisdom.

Their Cargo Was Human

Africa Remembered: Narratives by West Africans from the Era of the Slave Trade, *edited by Philip D. Curtin (Wisconsin. 363 pp. $10), offers a view of a little-known dimension of African history. Charles Miller is a free-lance writer who specializes in African affairs.*

By CHARLES MILLER

THE ANTI-SLAVERY movement of the eighteenth and early nineteenth centuries was history's longest and proudest mass-protest rally; but it had one king-size flaw: it tacitly relegated its hero, the slave, to inferior status. While broad and profoundly humanistic impulses fed the flames of the movement, rare indeed was the Abolitionist who believed that wretched black pagans might some day take their place as the social and intellectual peers of whites. Even in the most enlightened European circles the prevailing notion of the highest goal to which any liberated African might aspire was conversion to Christianity and a life of harmless subsistence farming—preferably away from sight in some "freedmen's colony" like Sierra Leone or Liberia.

To be sure, Rousseau's "noble savage" captured a few imaginations for a while, but even this nonexistent personality merely underscored belief in a yawning gulf between what was considered primitive and what was considered refined. To hold that the twain could ever meet on equal terms was to suggest that water could flow uphill. In the face of this genteel fatheadedness, it is a wonder that any slaves or ex-slaves of the era could have surmounted the social, economic, and educational barriers placed in their path, and have asserted their identity as thinking human begins. Yet that is what happened—not all at once on a grand scale, perhaps, but in numbers more than sufficient to punch the first perceptible hole in the flimsy edifice of racism.

A vivid portrait of this emerging personality is painted in *Africa Remembered*, a collection of journals, letters, and spoken narratives by ten men caught up in the slavery machine (although two of them—one a European—were not slaves). The purpose of the book is broadly twofold: to present a slave's-eye view of slavery, and to depict eighteenth- and nineteenth-century West Africa as it looked to the narrators. For its wealth of illuminating detail on these themes alone, *Africa Remembered* rates the warmest recommendation; but I suspect that most readers will find themselves even more impressed by the human beings who bring life and character to the broader background. I know I was.

Five of these individuals in particular had extraordinary careers. Samuel Ajayi Crowther, a nineteenth-century Yoruba whose life is called "one of the greatest success stories of all time," resolutely turned his back on the two years he spent in bondage to become an Anglican bishop "well known throughout West Africa, and a household name in many Christian homes in Britain and North America." About a century earlier Philip Quaque of the Gold Coast had won dis-

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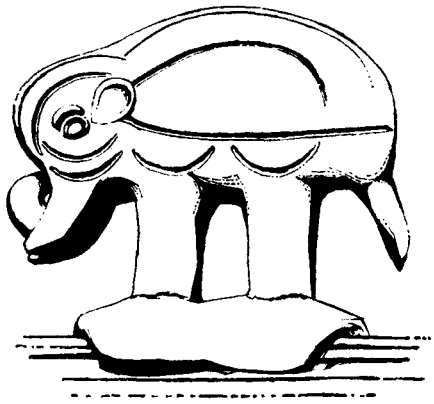
tinction as the first of his race ever to be ordained in the Church of England. Although Quaque was never a slave, his accomplishment is no less remarkable, especially since he served as chaplain to a white trading community in the region. Ouladah Equiano, a Nigerian Ibo, may have been an even more celebrated figure than Crowther. After more than a decade of servitude he bought his freedom in 1766, "traveled to places as widely separated as the Levant, New England, Nicaragua, and Greenland," and eventually became a vigorous and influential activist in the antislavery movement. His autobiography is one of the more eloquent freedom manifestoes of the era.

The less "civilized" Africans are hardly less impressive. Ayuba Suleiman, a member of an upper-class Moslem family living in the Senegal River area, probably came closer than any other slave to personifying the "noble savage." A successful merchant at the time of his capture in 1730, he gained the sympathetic attention of several Englishmen while he was working on a Maryland tobacco plantation. Struck by his aristocratic bearing and manner, the whites secured his freedom, took him to London (where he was presented to the royal family), and in due course enabled him to resume his commercial affairs in West Africa—where he maintained close and mutually profitable contacts with nearby English traders.

Perhaps the most intriguing personality in the book is the man with the least education: one Osifekunde, who spent nearly twenty years as a slave in Brazil, became free automatically when his owner took him to France in about 1840, and "escaped" back to slavery in order to be with his son. But before this happened, a prominent French ethnologist named Marie Armand Pascal d'Avezac-Macaya met Osifekunde and spent long weeks questioning him on the geography, language, and customs of his home country of Ijebu near the western Nigerian coast. Getting the answers was a monumental task: according to d'Avezac, Osifekunde could communicate only "in a formless language composed of Portuguese creole and barely recognizable French words." Yet Osifekunde was entirely cooperative, and, despite the formidable speech barrier, articulate. The result of the unusual collaboration—a detailed monograph on the total pattern of life in Ijebu—was a pioneering social study, for which a large measure of the credit belongs to Osifekunde.

While each narrative possesses its own individual flavor (even the oral accounts of Ayuba Suleiman and Osifekunde manage to reflect the speakers' personalities as much as the chroniclers'), the three better educated slaves



—*From "Art in Nigeria 1960."*

Yoruba cement sculpture of elephant from Palace of Ikerre, Ekiti.

sometimes give the impression of having become isolated from their heritage. Long exposure to European outlooks could not help but alter their perspective of Africa and African ways, and this is often witnessed in their writings. Crowther, describing a brief reunion with part of his family while enslaved, might have been Dickens in a more lugubrious moment: " . . . I had the happiness to meet my mother and infant sister again with joy, which could be described by nothing else but tears of love and affection; and on the part of my infant sister, with leaps of joy in every manner possible."

Quaque's letters to his ecclesiastical superiors in London suggest not an African but the white traders with whom he lived. Here is a typical comment: "By what little I could discern of the natives of these places, find that they are of a quiet temper, a ready mind and easy to be governed. . . " Equiano, in his autobiography, is at times difficult to distinguish from an eighteenth-century philosopher writing about Arcady. He speaks of his home near the Niger delta as "a charming fruitful vale . . . where nature is prodigal of her favours," and describes local African slave traders (there were plenty of those) as "sable destroyers of human rights." Although an introductory note suggests that Equiano's "style is far too close to the literary standards of the period to have been entirely his own work," the fact remains that his cosmopolitan life must certainly have channeled much of his writing into the classical mold.

But this apparent alienation is largely deceptive. While European culture was unquestionably broadening for the three men, it didn't diminish their consciousness of their identity—and dignity—as Africans, or of an obligation to speak out against the fiction of African racial inferiority. Crowther's accounts of his attempts at suicide while enslaved (and his subsequent remorse) reveal not weakness of character but a towering sense of outrage that his people should be so degraded. In Quaque's eyes, slaves can be seen as men of honor in adversity, and he draws the now-familiar parallel with "the excess of burden the Children of Israel suffered in the reign of Pharaoh. . . " Quaque wasn't just voicing casual token sympathy. His free status didn't render him immune to humiliation, and he mentions one white trader who declared that "he would never . . . be subservient to and sit under the nose of a black boy to hear him pointing or laying out . . . faults. . . ." Equiano lashes out with angry logic: "Let the polished and haughty European recollect, that his ancestors were once, like the Africans, uncivilized, and even barbarous. Did Nature make them inferior to their sons, and should they too have been made slaves? Every rational mind answers, No. Let such reflections as these melt the pride of their superiority. . . " Certainly we have heard all this before, but two centuries ago, and even more recently, it was eye-opening stuff—particularly when it came from black people.

THE achievements of these five men were not necessarily the most spectacular marks made by Africans of the era. To cite only two individuals not dealt with in *Africa Remembered*, an Nzima from the Gold Coast named Anton Wilhelm Amo received a doctorate of philosophy at Wittenberg University in 1733; and another West African, one Ibrahim, served as personal secretary to Russia's Peter the Great. Nevertheless, when Negro history becomes integrated with standard curricula in high schools and colleges, the names of Crowther, Quaque, Equiano, Ayuba Suleiman, and Osifekunde—as well as other Africans in the book—will certainly figure prominently in the courses.

Because the personal side of *Africa Remembered* struck me so forcefully, I have probably given it a disproportionate share of attention. Yet this is not intended in any way to minimize the significance and value of the book's central theme: the broad pattern of West African life during the slave-trade era. Each narrative contributes innumerable threads to an enormous human tapestry that gives the lie to the prevalent notion that African society was static and meaningless before the white man came. Descriptions of Ijebu, for example, reveal sophisticated, complex, dynamic—and in many ways democratic—systems of government and jurisprudence. Little imagination is required to detect parallels between the religious causes, the shrewd machinations, and the shifting alliances of the nineteenth-century Yoruba Wars, on the one hand, and the more celebrated conflicts of medieval Europe on the other. Oddly

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enough, one of the most important sections in the diorama is painted by the book's single non-African, Wargee of Astrakhan, a widely traveled merchant who may have been the first white man to visit Timbuktu and to report from personal observation on that ancient center of learning in the once-great Songhay empire of the western Sudan.

Africa Remembered was not published to contend for best-seller ranking. It is essentially a work of meticulous scholarship, and its awesome volume of footnotes may frighten off more than one reader. In fact, without wishing to downgrade the tremendous need for serious study of all subjects dealing with Africa, I have to suggest that editor Philip D. Curtin and his colleagues may have overdone the addenda bit. Seldom have I come across any writing in any discipline that enters on so uninhibited a spree of microscopic hair-splitting. At times there are as many as three or four elaborately detailed footnotes to a single sentence, and not a few of these do no more than repeat the text almost verbatim; for the life of me I fail to see what conceivable service such frills perform. Put me down as a yahoo if you will, but it seems to me that Mr. Curtin might at least have placed these interminable appendages at the end of the book, rather than break the rhythm and flow of an engrossing narrative with an incessant barrage of exasperating interruptions.

But this single shortcoming need not, indeed should not, prevent enjoyment of *Africa Remembered*. Unless he is a specialist, the reader is advised to ignore the footnotes—and certainly not to be intimidated by them. Concentration on the broader, clearer strokes of the text will be rewarded by a rare and altogether fascinating look at a little-known dimension of Africa's history and, far more significantly, of its people.

In the Wake of the Boer War

South Africa — An Imperial Dilemma: Non-Europeans and the British Nation 1902-1914, *by Benjamin Sacks (New Mexico. 356 pp. $8.95), finds the roots of apartheid in the early years of this century, when London subordinated rights for non-whites to achieving a reconciliation with the Boers. Geoffrey Godsell is an editorial writer for the Christian Science Monitor.*

By GEOFFREY GODSELL

IF ANYBODY wants a better understanding of the roots of the South African government's present controversial racial policies, this book is a valuable help. But it is likely to leave any reader who is not a supporter of those policies filled with gloom.

Most people with no involvement in South Africa are inclined to assume that the sad story began only after the Nationalists came to power in 1948 and set out formally along the road to apartheid and then "separate development." Benjamin Sacks's study is a chastening reminder that the sources of the problem go back much farther, and that the current anguish was in fact built into South Africa when it emerged, under British rule, as a unified state in the wake of the Boer War.

South Africa—An Imperial Dilemma covers precisely that period. The tendency of most historians writing about those years has been to concentrate on the development of relations between Boers and Britons; Dr. Sacks's main subject is the status of the other South Africans, the non-Europeans, between 1902 and 1914. And since their condition is the chief concern of the world community today regarding South Africa, his book has an almost sickening timeliness.

From the start, as the author so unemotionally establishes, there was a core of determination among the white minority in South Africa never to share its power and privilege with the non-European majority. The only difference today is that the core embraces virtually the whole, and the rest of the world has been brutally made aware of it. From the start, efforts were made from outside to soften that determination, or at least to try to save non-Europeans in South Africa from permanent helotry. The only difference today is that the outside efforts come from the United Nations and not exclusively from Britain, which in the early years of the century had a measure of responsibility under international law for what went on in South Africa.

Then, as now, those exerting outside pressure for human decency were told from within South Africa that if they drove too hard, the likely result would be no concessions at all, and a worse lot for the non-Europeans. Then, as now, apologists for South Africa's racial policies were to be found mostly among reasonable, conservative politicians abroad. Then, as now, there was the handful of brave, humanitarian women inside and outside South Africa fighting for the rights of non-Europeans. Then, as now, there was the Jewish voice raised in behalf of the oppressed. Then, as now, there was the smearing of the character of the few dissenting whites in South Africa. Then, as now, there was the representation of the blacks as subhuman, the humiliation of the Indians, and the cruel choice forced on the Coloreds. Then, as now, there was the emphasis on maintaining and furthering the economic well-being of South Africa.

Dr. Sacks has organized his book methodically. It is divided into three main parts: the Chinese coolie experiment (in which Britain's record is perhaps least worthy), the status of black Africans, and the status of Indians. Each theme is treated exhaustively. One regrets only that the author did not include a map with his bibliography and appendices.

At times, as he relates, London subordinated rights for non-Europeans to the apparent need for reconciliation between Boer and Briton in order to secure a friendly outpost in South Africa as the threat of war with Germany grew. (That, too, of course, has a familiar ring in the different context of today.) And London was perhaps naïve in hoping that white South Africa as a whole would adopt the Anglo-Saxon sense of fair play. Yet in those formative years, to quote Dr. Sacks, "the British nation —officialdom and public opinion—held aloft doggedly the vision that an imperial moral standard must govern the conduct of member states." Nevertheless, the outcome for Britain was failure, if the yardstick is the present condition of non-Europeans in South Africa. Dare one hope that the United Nations can and will do better?

Saith Ari the Learned: The late Barthi Guthmundsson was Keeper of the National Archives of Iceland from 1939 to his death in 1957. In *The Origin of the Icelanders* (translated from the Icelandic by Lee M. Hollander, Nebraska, $5.75) it is his revolutionary contention, supported by copious records, that although to the greatest extent the founders of the island realm came from Norway, their ancestors were probably not Norwegians but east Scandinavians, *i.e.* Danes and Swedes, of Heruli extraction.

While Dr. Guthmundsson generously admits that some of his conclusions may seem a shade arbitrary or incidental, he offers massive and persuasive defense of his theories. The author's knowledge,

(*Continued on page* 47)

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The Reign in Spain

Politics and the Military in Spain, *by Stanley G. Payne (Stanford. 574 pp. $12.50), documents the increasing role of the army in Spanish government from the defeat of Napoleon in 1808 to Franco's most recent reshuffling of the cabinet. New York Times writer Benjamin Welles is the author of "Spain: The Gentle Anarchy."*

By BENJAMIN WELLES

IN HIS *Spain: A Modern History* Salvador de Madariaga points out that the Spanish army has become an "indispensable" part of the nation's internal life because, as he says, it alone provides that "minimum of . . . mechanical order" essential to true progress. Now Professor Stanley G. Payne of UCLA confirms, in a masterly and magisterial new work, that the army continues to be the "ultimate arbiter of public affairs."

Professor Payne is the talented young historian whose *Falange: A History of Spanish Fascism* (1961) brought into perspective an oft-exaggerated bogey in modern Spanish history. At $12.50 *Politics and the Military in Spain* is obviously intended for the institutional rather than the individual reader, and this is a pity, for it is a clear, absorbing, and meticulously documented work enlivened—though, alas, too infrequently—by mordant wit and an eye for colorful detail.

The first 150 pages make somber reading. After the heroic if scattered resistance to Napoleon's invasion of 1808, which first taught the world "guerrilla" warfare, the tale is one of royal favoritism, military intrigue, and the "bloat" of the corrupt officer class, with one gold-braided general for every 250 ill-trained, ill-led, and ill-equipped recruits, most of them doomed to die of yellow fever in the scattered empire.

Throughout the nineteenth century, as the "fat, fair, and immoral" Queen Isabella II switched her generals between her bed and her government, the nation swung between civil war and apathy, while the army, as Payne points out, became a "central factor in politics, not necessarily because the military were ambitious or greedy but because Spanish political society had broken down." Even the humiliating loss in 1898 of the last remaining colonies—Cuba, Puerto Rico, and the Philippines—to the young United States seems to have had little impact on the national torpor. The intellectuals bemoaned Spain's decadence, while the army draped itself in its dignity, broke up the offices of critical newspapers, and wrested from a weak Alfonso XIII the right to hale carping civilians before courts martial.

With brilliant detail Payne depicts the growing malaise at home as the *africanistas* plunged on after gaudy victories in Morocco. By 1921 the Spanish army, led by fools and hobbled by knaves, stumbled into the disastrous rout at Annual when Abd-el-krim's ferocious Berbers cut down 8,000 madly fleeing Spanish recruits. "The political imbroglio arising from Annual," says Payne, "was the main cause of the overthrow of constitutional government in Spain."

From here on the book's tempo gathers speed. More conscription, more discontent; strikes and disorders; Socialism, Anarchism, Communism—all matched in counter-ferocity by the army, the bishops, and the bourgeoisie. With Alfonso's complicity General Primo de Rivera (father of the Falangist martyr) fastened on Spain an iron rule while promising a "swift, sensible, and worthy" solution to the stalemated Moroccan War. Eventually he achieved it, with the help of French troops, French ships, and a French general named Pétain; and then there appeared on the stage of history an iron-willed, icy-nerved colonel of the Spanish foreign legion, one Francisco Franco.

"Balding, plump, and about five feet three inches . . . instead of carousing with whores, cards, and wine as was the wont of so many *africanistas* [Franco] devoted himself entirely to his work." The "work," to which Franco has been devoting himself ever since, can be summed up succinctly: ruling Spain through a combination of total self-control, total ruthlessness, and a cynical appreciation of the strengths and weaknesses of the Spanish character.

The author takes the reader skillfully through the army plots that slither like eels before a darkening background of world depression, Stalin, Hitler, Mussolini, hunger, and despair. In 1931 Alfonso XIII skips from Spain to "avoid bloodshed," and, as the Second Republic stands helpless, terrorism mounts. Inevitably the Left and the Right go for each other's throats. The date is July 18, 1936.

"The military rebellion did not begin specifically as an anti-Republican movement," Payne makes clear. "It had no precise program or ideology other than of saving Spain from anarchy."

Franco's fierce postwar purges, the executions, the concentration camps, the Hitlerite controls over life and thought have eased considerably with the passing of the years; but still the maintenance of "order" is Franco's overriding policy, with an occasional tacking to catch each favorable wind.

It is only when dealing with modern political developments that Payne can be faulted. The vital importance of the Korean War, which linked America's need for bases with Franco's need for wealthy friends, and the growing be-

—*Wide World.*

Franco—"total self-control, total ruthlessness."

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hind-the-scenes importance of the Pentagon and of American big business in opening up Spain despite army suspicion are given scant attention. Nor is it certain that Franco's cabinet reshuffle of February 1957 was an "almost complete victory" for the army. To one observer, at least, it was more a victory for Opus Dei's technocrats, who now seized the economic helm and began swinging Spain from autarchy to a modern, liberal economy. The army, which accepted the changes reluctantly without fully comprehending them, has been grumbling ever since at the mounting wave of student-worker-priest demonstrations that are inevitable when a right-wing dictatorship begins to nod.

HOWEVER Payne gives credit to the army for having helped wipe out illiteracy and for having inculcated with a "formal discipline" some two million Spanish males in the past twenty-five years. That he skates carefully around the army's probable role when Franco dies indicates that he, like most wary observers, prefers not to speculate. No one, not even the army itself, yet knows what will happen when the *Caudillo* is no more. All that can be said is that the army, while it may not select the successor, will at any rate veto anyone it suspects, whether Don Juan, Prince Juan Carlos, a regent, or a president. Payne says the army has become in recent years "apolitical," thus paralleling what he calls the "political vacuum" in all Spanish society.

Professor Payne infers, and most would agree, that so long as the army remains loyal to Franco he will continue to rule. Eventually, however, it will be the two million who have learned "formal discipline" from the army who will choose between stability or chaos, thus determining the future of Spain and Europe.

E Pluribus Unum?

The Eurocrats: Conflict and Crisis in the European Community, *by Altiero Spinelli, translated from the Italian by C. Grove Haines (Johns Hopkins. 229 pp. $5.95), analyzes realistically the possibilities of Continental federation. Hans Kohn is the author of, among other books, "The Age of Nationalism: The First Era of Global History."*

By HANS KOHN

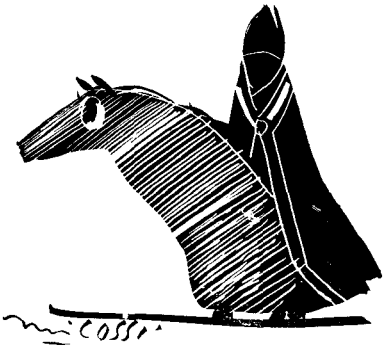
ALTIERO SPINELLI, one of Italy's leading political scientists interested in the unification of Europe, published in 1965 his *Rapporto sull'Europa,* which has now been brilliantly translated by C. Grove Haines, director of the Bologna Center of Johns Hopkins University School of Advanced International Studies. It is common knowledge that the European movement for unification reached its climax in 1955 and has since declined. Spinelli's book is short, readable, and well presented, without the ballast of superfluous and irrelevant legal discussion of what ought to have happened; it discusses what really happened, and thus merits the close attention of Americans who have supported the unification of Western Europe as a countermove to the unification of Eastern Europe under Soviet leadership.

Both unification movements are going through a grave crisis at present. Local nationalism, unexpected ten years ago, asserts itself everywhere. Five years ago many informed observers expected that Tunisia, Algeria, and Morocco which were "united" by traditions, language, religion and a common struggle against French colonialism would after "liberation" join into a federation of the Maghreb, the western extension of the Arab world. Nothing of the sort happened; the three countries have jealously preserved their full sovereignty and even fought over disputed frontiers. The same is true of Africa as a whole, even of the three East African countries that emerged from British tutelage, under which they cooperated more closely than they do today. The Benelux nations are as far from any true integration as are the Scandinavian. The countries of Latin America that share a common background of history, religion, and language go their separate ways with little contact among them. Armament races and disputed frontiers are as common in the "new" lands as they were or are in the "old" nations of Europe.

Though still being discussed, scant progress has been made in the last ten years toward an integrated Western Europe. In spite of the "rhapsodic initiative" – more accurately, invocation – of "European-oriented national political leaders," the peoples were and are satisfied to "move in the familiar sphere of the reconstruction of the nation-states." What was created in Luxemburg and Brussels was a European-oriented bureaucracy, hoping for the "functional approach to European unity," but largely out of touch, as bureaucracies often are, with public opinion and even the various governments. "What there is of the united Europe," writes Spinelli, "is neither a Europe of the peoples nor a Europe of states, but rather a Europe of supranational offices; of European executives."

In a brilliant analysis not of the desirable results but of the emerging reality, he describes in nontechnical terms understandable to the layman the conflict and crisis of the European Community. It is most important to "mobilize public opinion" in the various European countries, for without it the European bureaucracy, the Eurocrats, work in a vacuum without vision of a great design. In his discussion of the main contemporary problems Mr. Spinelli is as wise as in his examination of the past. The present reviewer agrees that in the area of foreign and military policy "involving control of the world nuclear equilibrium and the ways to replace it with a saner world order, the interests . . . of Europe and America are so closely connected that it is not desirable now to aim at European nuclear sovereignty, but at the limitation of American nuclear sovereignty through the progressive participation of Europe in the planning, financing and control both of nuclear strategy and the policy which presides over it."

But if progress is to be achieved in this direction the Eurocrats will have to make a great effort to gather around them the broadest and firmest consensus possible. Instead of discrediting it, the Community should welcome the European parliament and not confine itself to submitting its proposals to the Council of Ministers, but seek support in the various parties of the European nation-states; otherwise it will be bereft of all political dynamism. The recent elections in France clearly revealed a strong movement there in favor of returning to the policies of Schuman and Monnet, the French "fathers" of the European conception. In spite of its division by languages and religions and the proud past of its nation-states, Europe may, if public opinion can be aroused, be nearer not only functional but genuine unification than similar movements in Latin America, the Arab world, and Africa.



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More Than Cement and Barbed Wire

Berlin: The Wall Is Not Forever, *by Eleanor Lansing Dulles (North Carolina. 245 pp. $6), describes from personal observation the development of the confrontation between East and West Germany. Louis L. Snyder is the author of "The Blood-and-Iron Chancellor," a documentary-biography of Bismarck.*

By LOUIS L. SNYDER

BAEDEKER, the indispensable travel guide, describes the Berlin Wall as consisting partly of a concrete barrier three feet thick and partly of barbed wire entanglements, prefaced by a "death strip" ten meters wide and a closed zone of 100 meters. Some fifty-five streets connecting the two divisions of Berlin, in addition to 129 roads formerly connecting West Berlin with the East Zone, have been blocked.

To this information Eleanor Lansing Dulles adds that troops, probably 30,000 in number, man 193 watch towers, 208 bunkers, and other reinforced positions. The Wall extends for about twenty-eight miles within the city, and the barrier surrounding the Western sectors of Berlin is more than seventy miles long. The patrols walk in pairs and have orders to shoot unauthorized persons.

> The Eastern part of Germany has been called the largest prison in the world. It requires almost 100,000 border guards to keep the people in. It is estimated that there are 30,000 or more Vopos and Grepos in Berlin alone. Stationed along the "green border" with its mine fields, its watch towers, its machine guns, and its police dogs, are some 70,000 more armed men. These . . . have murdered some unnumbered victims who have attempted escape.

Eleanor Lansing Dulles is the granddaughter, the niece, and the sister of American Secretaries of State. Recently retired, she had a distinguished career in the State Department from 1942 to 1962, holding a number of positions, most of them concerned with international finance and German or Austrian affairs. She has much to say about current Germany and the Germans. Observant, enthusiastic, and witty, she saw and heard much from the bureaucrat's window as well as from the dinner table. She is an admirable lady—and an able one.

The reader will find that the author could not quite decide whether she wanted to write a book on the Wall, the recent history of Berlin, or her own part in the cascading events. The result is a mélange of all three. One is taken on a historical tour as well as on an illuminating visit to the Wall, accompanied by personal anecdotes illustrating the Cold War at its vortex.

The opening chapters give historical perspective on the Berlin of today and yesterday, with sections about the Nazi years, the blockade (1948-1949), and the work of Chancellor Adenauer. Attention is paid to the complicated East-West relations, the increasing unrest in the East Zone, and the frustrating struggle for unity.

The most successful chapter is on the Wall itself. The author is at her best

when she tells of the first overt acts, the official reactions, the death of Peter Fechter, the dramatic story of the tunnels, and the grim statistics. She shows how the free world was at first outraged by the cement barrier and barbed wire, and how the Wall eventually became a kind of sadistic attraction.

Warnings of the imminent erection of the Wall were clear. Both Germans and Soviets expected some major action or countermeasure, and they were bewildered and incredulous when nothing happened. "It can be deduced from the reaction in Washington, London, and Paris that the authorities in these capitals believed that, as in Hungary in 1956, the vital interests of the Soviets were at stake, that the plan to defend the Wall would be carried through by force. For reasons of global strategy, they did not wish to challenge the Soviets as they were to do later in Cuba."

Mrs. Dulles might have strengthened her analysis with more attention to Soviet motivation. In Western eyes, the Wall was an admission of ideological bankruptcy, a shameful recognition that all was not well inside the Soviet paradise. The Communists, on the other hand, dismissed psychological overtones of ridicule as incidental and unimportant. What was decisive, in their view, was the fact that the Wall halted the loss of East Germany's labor force, so that its economy steadily improved.

Other chapters deal with the relations between the divided Germanies, life in the East Zone twenty years after, the vulnerability and strength of Berlin, and the attitude of the young people in the new era.

IT is always presumptuous for reviewers to give hindsight advice as to how a book should have been written. Yet I cannot resist suggesting that Mrs. Dulles might have done better had she focused her entire volume on the background, building, and significance of the Wall. Whenever she turns to that subject she has something of value to say, something of considerably more interest and importance than brief historical surveys, economic reports, and parlor sociological commentary.

The unfinished quality of the book bears witness to the importance of a discriminating editor. Such a one would have advised the author to drop most of the opening personal material and relegate it to the Dulles family archives as delightful memorabilia. He would also have pointed out that the two-page section on "The Morgenthau Plan" has virtually nothing to say about that much-discussed topic.

Above all, such an editor would have explained tactfully to the author that the Dulles family has performed so brilliantly in public service that it is really unnecessary to belabor the point with expressions of sibling admiration.

"Dr. Adenauer, in a cordial mood, clearly wished to get from me some preliminary sign of the man he was later to term 'the greatest man he had known,' his friend, my brother Foster." "Brandt and Foster sat on the leather couch opposite the portraits of my grandfather, John W. Foster, and my uncle, Robert Lansing, previous Secretaries of State." "The International Film Festival opened at the Congress Hall on John-Foster-Dulles-Allee. . . ." "In spite of my restraint and the obvious impossibility of acting in a covert manner, I was accused in the East Zone of starting the 1953 revolt."

As interesting as these reflections and reminiscences are, the importance of this book lies in its examination of Berlin as one key to the peace of Europe. The author admits that she is unable to answer the main question that she has posed: "I cannot say when the Wall will be breached. I cannot forecast when reunification will come. I can only state my firm conviction that the Wall will be dismantled in a meaningful period of contemporary history."

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The Lyre in the Larger Pattern

The New Poets: American and British Poetry Since World War II, *by M. L. Rosenthal (Oxford. 350 pp. Hardbound, $6.50. Paperback, $1.95), sees the poet of the last twenty years as placing his literal self as well as his consciousness at the center of his work. Robert D. Spector is professor of English at Long Island University.*

By ROBERT D. SPECTOR

M. L. ROSENTHAL displays in *The New Poets* the same knowledge, tact, and sympathetic understanding that informed his earlier *The Modern Poets* and made it the most reliable guide to his subject. Rosenthal's familiarity with poetry, especially American poetry, since World War II is as much as can be expected of one man. His patient analysis of individual poems, his ability to place them within a larger pattern, and his respect for the artist and his problems—all gracefully and authoritatively expressed—set Rosenthal in the first rank of American critics.

With characteristic perception the author distinguishes between modern poetry generally and the work of the last twenty years. He recognizes that they share a distrust of the old humanism, that they have in common a concern for the "alienation of sensibility," that together they "struggle to assert the encompassing validity of the feeling personality in the face of depressing realizations." Yet there has been a "new turn" since the war. In the confessional poetry of Robert Lowell, especially, the poet has placed his literal self as well as his consciousness at the center of his work. Using himself as victim, attempting to explain his own personality, he becomes the measure of the "failure of the European traditions out of which our classical humanistic ideals were born."

For Rosenthal, Lowell stands at the center of recent modern poetry. His combination of intimate subject matter and objective artistry provides a basis for comparison with other confessional poets. It is a means for assessing the narrower range of technical devices of Sylvia Plath, the "unearned resolutions" in Theodore Roethke's poetry where the confessional feeds upon itself without objectification. Alongside Lowell's work, Anne Sexton's lacks a sense of cultural criticism, and John Berryman's, even at its best, suffers from affectation. Yet each poet has his own merits, and Rosenthal does not permit his thesis to bar the way to good judgment. The Lowell of *For the Union Dead*, Berryman's "modern equivalent of the traditional sonnet sequence" in *77 Dream Songs*, Allen Ginsberg's vigor and feeling, and Sylvia Plath's extraordinary poetic sensibility do not suffer in Rosenthal's analysis.

Although he is strong in his reservations, even the "Projectivist" movement —descending from William Carlos Williams to Charles Olson, Robert Creeley, and Robert Duncan—receives a sympathetic hearing from Rosenthal. He admires Creeley's restraint and cool control, but is critical of the poet's yielding passion too tamely. While praising the craftsmanship of Duncan and the experimentation of Olson, he obviously dislikes their overabsorption in their own voices and the self-consciousness of their self-awareness. Rosenthal has championed some of these Black Mountain poets, particularly Paul Blackburn; but his concern for commitment results in a preference for Lowell's kind of poetry, especially *Life Studies*.

The greater part of Rosenthal's book devotes itself to American poetry. However, sections are given over to British and Irish poets. To Rosenthal, and justifiably, recent British poetry seems burdened by traditionalism, which only very lately has shown signs of opening up to new developments and greater sensibility through such poets as Ted Hughes and Peter Redgrove. Although Rosenthal restricts his comments to a few British poets, his judgment seems unerring in assessments of Philip Larkin's "weary, tolerant irony" and Charles Tomlinson's development of "personal commitment beyond the barriers of [his] early 'coolness.'" Similarly, Rosenthal perceptively finds the center of recent Irish poetry in "a savage and nostalgic wryness at Ireland's and the world's present state, a wryness that inevitably has its purely personal source and dimension as well as its public ones."

No book, of course, can do justice to the entirety of poetry in any period, but Rosenthal's *The New Poets* comes close. Even as he emphasizes "the more dynamically influential tendencies and figures of recent poetry," he does not neglect the independents, those outside the "momentary 'centers' of most intense poetic influence," whose work, too, appears to be moving toward a new simplicity and directness.

FRASER YOUNG'S LITERARY CRYPT No. 1244

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1244 will be found in the next issue.

XEVP BPDDEJX TPK AFPSCK BEF

QPCMT AEMXPFYRKCYP JOPM

KOPZ RFP EMDZ XKGWCS.

—NCM OGQQRFS

Answer to Literary Crypt No. 1243

Conscience is a mother-in-law whose visit never ends. —H. L. MENCKEN.

Gothic and *Chinoiserie*: At a time when most criticism continually narrows its focus, John Holloway's University of Chicago lectures, published as *Widening Horizons in English Verse* (Northwestern, $3.50), recall an earlier wide-ranging humanistic scholarship concerned with general synthesis rather than particularized analysis.

Holloway scans the nonclassical influences on English poetry since the Middle Ages. Celtic, Saxon, and Norse sources provided British literature with the substance of its Gothic tradition. Out of a variety of Middle and Far Eastern texts and travel experiences English writers developed varying forms of Orientalism, epitomized by the fashionable *chinoiserie* of the eighteenth century. Holloway accurately traces the progress of each exotic idea from its inception to its culmination, showing variations at every stage of development. He demonstrates, as well, that the old-fashioned dichotomy between Romanticism and Neo-Classicism oversimplifies the actualities of literary history.

Although Holloway's method itself tends to oversimplification and relies too much on secondary sources, his book convincingly portrays the manner in which the "exotic has found some path into a deep alignment with what belonged to a meaningful indigenous tradition; or with some modal point in the poet's own personal experience."

—R.D.S.

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PICK OF THE PAPERBACKS

Literary scoops are rare in university press publishing. Yet without question the energetic Southern Illinois University Press has effected a coup with the publication of Zelda Fitzgerald's only novel, which has the unforgettable title *Save Me the Waltz* ($2.25). A book that draws top dollar in the second-hand book market, this is the first reprint since its original—and only—1932 Scribners edition. Written in "a furious six weeks" when Zelda Fitzgerald was recovering from a mental breakdown, the story is about a ballet dancer, a Southern girl named Alabama Beggs, and takes place during those jazzy years after World War I. Scott Fitzgerald encouraged Zelda to complete the book, agreeing with the doctors that publication would be therapy for "her shattered ego." "Of course, there's always been scholarly controversy about how much revision Fitzgerald and his editor, Maxwell Perkins, did on the manuscript," says Southern Illinois director Vernon Sternberg. "But there seems to be no real evidence that either of them tampered much with it, that it's anything except Zelda's story."

Who should know better the literary tastes of students than William York Tindall, distinguished critic, a member of Columbia University's English Department since 1931, and editor of Columbia University Press's Essays on Modern Writers series (65¢ each)? "Among older writers, young people love Conrad and Kafka. Of the new ones, it's Durrell, Camus, Dylan Thomas," remarks Mr. Tindall. His knowledge of undergraduates has proved editorially profitable. Germaine Bree's *Camus* and John Unterecker's *Durrell* are best-sellers of the series, which now numbers twenty-six titles. Next on the roster of most popular books is, happily, Tindall's own *Samuel Beckett*.

For all the academic calm, university presses have their problems. Some are particularly their own. Most UP paperback publishing has relied on reprints from the individual press's own books. "The resources of our small backlist are, alas, already depleted, and the competition outside is very tough indeed," notes University of Washington Press Director Donald Ellegood. So, too, Yale, one of the giants of UP paperback publishing. "The cream of our backlist is done," comments Sales Manager Horace Coward. "We used to wait for the proven success of a hardcover book before bringing it out in paper. Now we are doing more and more simultaneous publishing." It's the same story at the University of Illinois Press. "It's going to happen to all of us, large and small," predicts Director Miodrag Muntyan. "Our backlist will expire and we'll have to publish hard and soft covers at the same time." What does it all mean? A larger and immediate market for professors who never thought their dissertations would see the light of day. Bernard Perry, director of Indiana University Press and an articulate spokesman for UP paperbacks, adds a sidelight: "There is simply not shelf space for all the quality paperbacks. The future hope for paperbacks in general is likely to be college and university campuses and a very few big-city bookstores. Otherwise, the old-fashioned bookstores, which depend on the old-fashioned book-reading bookman to run them, is as extinct as the Dodo." . . . For all these problems of marketing, of securing the right book for the appropriate scholarly audience, Jack Goellner, director of Johns Hopkins Press, has the last word: "With rare exception, the university press not in paperbacks now just isn't in the mainstream of publishing."

—Rollene W. Saal.

The Arts

Although most artists are content to paint, fortunately some are impelled as well to write about their theories of art, and we are left with Da Vinci's Notebooks, Van Gogh's letters, and Leon Battista Alberti's *On Painting* (Yale, $1.45). Written in 1435, *Della pittura* has been called the first modern treatise on painting, looking ahead as it does from medieval art to the Renaissance. Here, we welcome John R. Spencer's new translation and notes, the first in more than 200 years. John Hosper's *Meaning and Truth in the Arts* (North Carolina/Chapel Hill, $1.95) re-evaluates the terms commonly used in art criticism so that familiar words like "reality" and "verisimilitude" take on fresh colors. The works of Whistler and El Greco among others are used to illustrate the author's arguments.

Literature

It's a general truth that university presses don't publish fiction. Among the rare exceptions are the University of Chicago's new Chicago in Fiction series, of which Saul Bellow is the general editor. Not only are the books well-chosen but the introductions are uncommonly felicitous: Sherwood Anderson's first published novel *Windy McPherson's Son* ($2.45), about which Wright Morris has noted: "Like Whitman, Anderson begins, and ends, with himself. In the sense that every writer has one story, Windy McPherson is this storyteller's story. From rags to fame, from fame to love and the burden of self-knowledge."

Ring Lardner's *Gullible's Travels, Etc.* ($1.95), five stories from *The Saturday Evening Post* of 1917, has been prefaced by Josephine Herbst, while Henry B. Fuller's *With the Procession* ($1.95) carries with it Mark Harris's ringing essay on this 1895 novel of American realism. Bellow himself is the subject of *Saul Bellow and the Critics* (New York University/Gotham Library, $1.95), edited by Irving Malin, who has collected essays by Leslie Fiedler, Maxwell Geismar, and John Aldridge both lively and annoying in their lint-picking.

John Lewis Longley, Jr.'s *The Tragic Mask* (North Carolina/Chapel Hill, $1.95) reviews the complicated world of Southern menfolk in its appraisal of the Faulknerian hero from Joe Christmas to Colonel John Sartoris.

Celine and His Vision, by Erika Ostrovsky, (New York University/Gotham Library, $2.25) comes to terms with that complex personality, recently the subject of renewed literary interest. W. M. Frohock's *André Malraux and the Tragic Imagination* (Stanford, $1.95) follows the checkered career of the modern activist Frenchman from his days as China revolutionary to his present role as cultural voice of France. Princeton offers Theodore Ziolkowski's *The Novels of Hermann Hesse: A Study in Theme and Structure* ($2.95), an assessment of the Nobel Prize-winning author of *Steppenwolf,* and *The Prose of Osip Mandelstam* ($2.95), translated and prefaced with a polished essay by Clarence Brown on the Russian poet who died mysteriously as a political prisoner during the late 1930s.

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Diplomacy

The *Quest for Peace* (Columbia, $2.95), edited by Andrew W. Cordier and Wilder Foote, is a tribute that the late Dag Hammarsköld would have appreciated. Here, published as a book, are the Dag Hammarsköld Memorial Lectures by such outstanding peace-seekers as Adlai Stevenson, Philip C. Jessup, Ralph J. Bunche, and Barbara Ward on topics ranging from emerging nations to human rights. In *Security in Disarmament* (Princeton, $2.95), edited by Richard J. Barnet and Richard A. Falk and prepared for Princeton's Center of International Studies, eleven experts—among them Walter Millis, Louis B. Sohn, and Hans J. Morgenthau—pool their ideas on practical considerations for putting aside armed might. Another anthology calling forward top-flight authorities is *Marxism in the Modern World* (Stanford, $2.95), in which—under the editorship of Milorad M. Drachkovitch—Raymond Aron, Theodore Draper, and Merle Fainsod reappraise most -isms from Leninism to Maoism.

Three noteworthy books on China: A. Doak Barnett's *China After Mao: With Selected Documents* (Princeton, $1.95); Jerome Ch'en's *Mao and the Chinese Revolution* (Oxford/Galaxy, $2.45); *Soviet and Chinese Communism: Similarities and Differences* (Washington, $3.95), edited by Donald W. Treadgold.

The Negro

One publishing area to which university presses have recently been especially attentive is that of race relations. Many new books are strictly historical, placing the Negro in context of the American past in order to appraise the present. *The Negro in the American Revolution* (North Carolina/Chapel Hill, $1.95), by Benjamin Quarles, finds both the British and the Colonials eagerly seeking Negro manpower and offering freedom as reward for services. Quarles, a professor of history at Baltimore's Morgan State College, is also the editor of Frederick Douglass's *Narrative of the Life of Frederick Douglass an American Slave Written by Himself* (A John Harvard Library Book/Belknap, $1.45). First published in 1845, seven years after its author fled from slavery in Maryland to freedom in New Bedford, Mass., it remains a horror story.

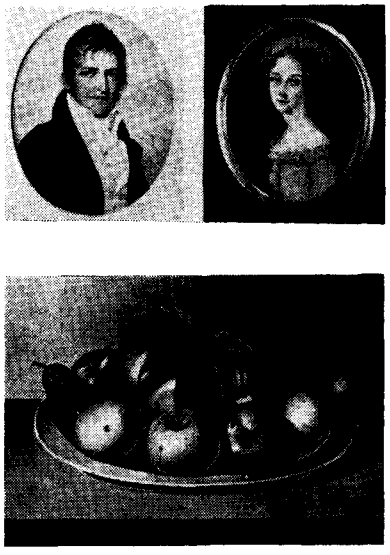
James M. McPherson's *The Struggle for Equality* (Princeton, $3.45), which won the 1955 *Saturday Review*-Anisfield-Wolf Award for the book that contributed most to improved intergroup relations, offers an interesting sidelight on those years immediately following the Civil War when slavery was over and the real chaos had only begun. Douglass did endure and went on to become a leading abolitionist lecturer and ultimately U.S. Ambassador to Haiti.

An incredible chapter of recent racial events is *They Closed Their Schools* (Carolina/Chapel Hill, $2.25), Bob Smith's account of Prince Edward County, Va., when, rather than accept integration, education ceased from 1951 to 1964.

Poetry

Yale University's Series of Younger Poets offers this season a really young poet in James Tate, a twenty-four-year-old Kansan whose father, an airman missing in action in 1944, inspired the title poem *The Lost Pilot* ($1.45): "If I could cajole/you to come back for an evening, down from your compulsive/orbiting, I would touch you. . . ." Two noteworthy new Wesleyan University Press poets are Donald Justice and Lou Lipsitz. Justice, author of *Night Light* ($1.85), combines great delicacy, humor, and poignance in "To the Authoress of a Hatbox of Old Letters Recently Sold at Auction" and "Men at Forty" ("And deep in mirrors/They rediscover/ /The face of the boy as he practices tying/ His father's tie there in secret . . ."). Brooklyn-born Lipsitz, a political science teacher at the University of North Carolina, is a poet vitally involved in the major issues of the times. A fighter killed in the ring in Spanish Harlem, the turbulence of Watts, Vietnam, are the subjects of his vigorous, intensely human, and highly controlled verse in *Cold Water* ($1.85).

A slender postscript is Earl R. Wasserman's *The Finer Tone* (Johns Hopkins, $2.25), in which Keats's major poems are thoroughly and perceptively analyzed.



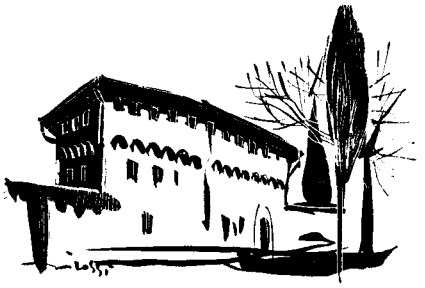
If America had a first family of art it would be the Peales. In fact, one critic noted, "The Peales produced more artists than the Adams family did statesmen, or the Beechers preachers." *The Peale Family* (Wayne State/Detroit Institute of Art, $4.95), edited by Charles H. Elam, presents a splendid array of portraits, still-lifes, landscapes painted during three generations in the eighteenth and nineteenth centuries. Charles Willson Peale, who painted seven life portraits of George Washington, insisted anyone could be taught to paint. With varying degrees of success, he enlisted his many brothers and sisters, sons and daughters in painting the details of his eagerly sought-after portraits.

Icelanders

Continued from page 41

which is profound, covers history, archeology, philology, mythology, and genealogy. Not only does he quote with effect from the writings of the ancient bards, but his script is peppered with such mouth-filling names as Ari the Learned, Auth the Deep-Minded, Harald Fairhair, Ketil Flatnose, Steinolf the Short, and Thorstein the Red.

Building his arguments on what appears, on the whole, to be a solid foundation, Dr. Guthmundsson tabulates a



series of cultural, artistic, religious, agricultural, linguistic, and historic comparisons which do seem to prove that the greatest influence on life in Iceland, material and spiritual, did not come from Norway but from the other Scandinavian countries and, far back in time, from peoples of Central and Southern Europe, the Heruli, who brought the runes to the Northlands. In the fifth century, A.D. they lived in the southwest corner of the Baltic; in the third century they emigrated to southern Russia, but later some of them decamped and moved North, where they settled.

The records of the Heruli are misty and vague, yet their obvious link to the civilization of the Northlands makes one wish that more data concerning them appeared in Dr. Guthmundsson's otherwise exhaustive and fascinating account. It is important to have this record appear in English, and we are grateful to Lee M. Hollander for his painstaking, affectionate rendition of the original. An authority in the field of Old Norse literature, he is professor of Germanic languages at the University of Texas.

However, because of the many repetitions, of which Dr. Hollander speaks, the text has a tendency from time to time to bog the reader down. And I must confess that more than once I had the strange feeling of leafing through an imaginary Reykjavik telephone directory: the author is too lavish with place names and the appellations of warriors and ballad singers for any but a small group of experts and aficionados.

Nevertheless, there is no doubt that this book opens new and exciting vistas on a theme as old as the Vikings. For the specialist it must be caviar—although the Norwegians are yet to be heard from.

—Holger Lundbergh.

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He Pleaded the Quaker Cause

William Penn: Politics and Conscience, *by Mary Maples Dunn (Princeton. 206 pp. $6), penetrates the mind of the Friend who founded Pennsylvania. Michael Kraus, emeritus professor of history at City College of New York, is the author of "The Atlantic Civilization: Eighteenth Century Origins" and "The Writing of American History."*

By MICHAEL KRAUS

THE COMMONWEALTH in seventeenth-century England has been described as more fertile in political thought than any in modern history. William Penn was child to that generation, which threw off ideas with the rapidity and incandescence of soaring fireworks. Penn's father, Vice-Admiral Sir William Penn, a pillar of the Establishment, rested on his son his dreams of future family greatness. But when young Penn, aged seventeen, became a dropout from Oxford for nonconformity, parental dreams were shattered. In hopes that Continental sophistication would wean the errant lad from the dangers of dissent, a grand tour was prescribed. The cure worked, temporarily, making him a gay companion in London's high society. However, young Penn did find time to study law, which later served him well in his time of troubles with judges and jailers.

Penn's most creative years lay between 1660 and 1689; in those decades the press poured forth a flood of his tracts, revealing a wide range of interests. The thread that linked them was his insistence on liberty of conscience. Clearly and perceptively, Mary Maples Dunn analyzes Penn's ideas on toleration, government, and social organization. Her work is the biography of a mind keenly penetrated.

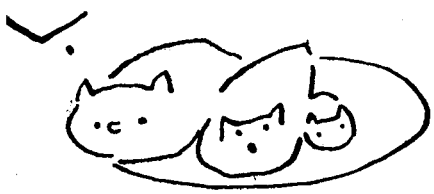
In Restoration England Quaker commitment to religious liberty ran head-on into immovable governmental orthodoxy. More than others, Friends were the victims of oppression against dissenters. Their major sin was a refusal to swear oaths, which made suspect their loyalty to crown and country. Exactly 300 years ago, Penn made the great decision that transformed his life. Quakerism captured him and, in turn, he captained its cause when its followers needed him most.

To lessen public hostility against himself and his co-religionists, Penn spent his energies in an intensive campaign of writing as well as pleading the Quaker cause in court. Because of his ready access to men highly placed he was of particular value to Quakers. Time and again his contacts won for Friends ease from further hardship.

Though Quakers were barred from membership in the House of Commons, Penn plunged into election campaigns to alert electors to the main issues and to defeat hostile men. He stressed the necessity of the electorate to vote carefully to guard the rights to life, liberty, and property—so dearly won in the past.

As Professor Dunn skillfully points up, Penn's ideas were not original, "with the possible exception of the relationship between property and religious liberty." It was his activism in behalf of toleration and good government which gave him a special aura that has clung to him ever since. Dissent, he insisted in words relevant to our own day, was compatible with good citizenship. Intolerance, not dissent, brought on civil disturbances. Should there be revolt, said Penn to a fearful government, it would come not from dissent, but from refusal to tolerate dissent. And he reminded Englishmen that they, like the Dutch, would be the economic gainers by accepting dissenters skilled in commerce and crafts.

Failure of Quakers to elect preferred candidates, little advance in religious toleration, and rising tensions between Whigs and a crown fearing rebellion disheartened Friends committed to pacifism and the defense of liberty. England seemed foreclosed to Penn, who now turned to America, where his plans might be fulfilled. "I had an opening joy as to these parts," he wrote. "I purpose that which is extraordinary, and leave myself and successors no power of doing mischief, that the will of one man may not hinder the good of a whole country." The peaceable kingdom in Penn's woods did secure the cherished principle of religious liberty, but even here non-Christians were excluded from government. The reality departed from the ideal in other respects. Factionalism in the colony added disharmony to the conflict between Penn and the local legislature. As proprietor of the colony he even resorted to authoritarian behavior, although his heart was not in it.



Frustration almost broke him. After 1685 he backed James II, who seemed to Penn a safe anchor in a troubled time, but then the revolution of 1689 destroyed the Stuart monarchy. For many years thereafter Penn devoted himself to preserving his proprietary interests in America. His vision did embrace a larger cause, a plan for world peace. *An Essay Towards the . . . Peace of Europe* (1693) was the last flicker of a flame that had ignited much of humanity.

Penn's later years were wasted in neglect and self-pity. He felt himself a failure. Subsequent generations did not agree. The freedom enjoyed in Pennsylvania drew tens of thousands from Europe who were fascinated by the mirage in the West. The "good Quaker," in legend and in fact, remained to stir the conscience of men everywhere.

Colonial Gadfly

The Writings of Christopher Gadsden: 1746-1805, *edited by Richard Walsh (South Carolina. 342 pp. $10), comprise the influential correspondence and essays of a vigorous advocate for American independence. Thomas D. Clark is professor of American history at the University of Kentucky in Lexington.*

By THOMAS D. CLARK

THE PUBLICATION of this volume demonstrates that even the fields of American independence and the Revolution still produce virginal records. Richard Walsh of Georgetown University has drawn together here and given coherence to the previously unpublished papers of Christopher Gadsden, an active radical and key figure in the important business of intercolonial correspondence. Gadsden, who was of English parentage, was born in Charles Town, South Carolina, in 1724 and died there in 1805. During his eighty-one years he was ship purser, merchant, plantation owner, moneylender, wharf master, and staunch proponent of American independence.

Almost from childhood Gadsden was sensitive to the colonial problems of his region, and to the slights it suffered from the home government. This was especially true when the commercial

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welfare of both South Carolina and the American colonial system in general were concerned. Prolix and involved though his writing style was, Gadsden developed clearly the concept that American colonials were separated from England only by geography, not by constitutional principles. When the Crown and Parliament or the British governor encroached upon the constitutional rights of the colonials he favored quick and positive resistance. Buried deep in his wandering sentences are the kernels of his philosophy of colonial and English freedoms.

Without revealing the biting anger that characterized much of the writings during the trying years 1767 to 1782, Christopher Gadsden proved himself an uncompromising advocate for independence. From the passage of the Townshend Acts through the final triumph of the American patriots at Yorktown, the South Carolinian was vigorous in expressing his views. Although there was a vast chasm between the lucid, straightforward declarations of Samuel Adams and those of Christopher Gadsden, the Carolinian could be eloquent at times. In an essay he prepared in 1769 he appealed to local merchants and mechanics as freemen living under the British constitution to resist the discriminations of the Townshend Acts. To him it was unbelievable that "our mother country should take almost every means in her power, to drive her colonies to some desperate act; for what else can be the motive (besides oppressing them) of treating them with that contempt she upon all occasions affects to do?" Though historians heretofore may not have lacked knowledge of the influence of this vital correspondence, they now are given an illuminating picture of its origin and impact on the South.

Gadsden was as vigorous in military activities as in propagandizing in behalf of independence. Situated in the strategic port of Charles Town, he had opportunity to participate in actual fighting. The intimate views in his letters of naval engagements in the harbor reveal how poorly armed the hastily assembled defenders were to stand off any force from British ships that anchored just outside the bar. The Gadsden papers also afford firsthand glimpses of the war in the Carolina back country in subsequent years.

Once the excitement of the struggle for independence was over, Gadsden turned his attention to South Carolina politics and economic expansion, although he was not oblivious to national concerns. Independence had been won but not the final political victory. The young Republic faced almost as many problems as the colonies had in their closing years under British rule. In May 1787 Gadsden wrote George Washington that he was happy the General had finally decided to go to Philadelphia; this decision promised respectability and hope to efforts to draft a constitution.

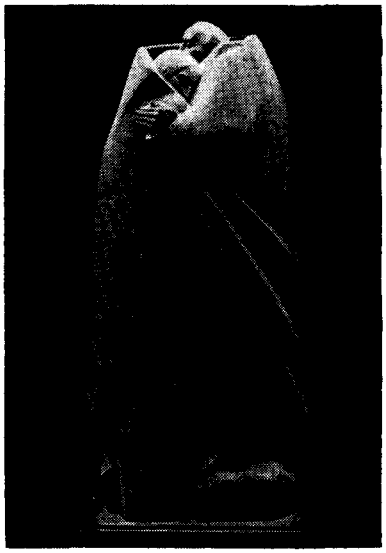
IN many ways the passage of time was cruel to men like Christopher Gadsden. They had worked so hard to gain independence and they expected so much from their efforts—but they experienced little satisfaction in the changes that came to them. John Adams was slighted by not being re-elected President of the United States, which Gadsden viewed as public ingratitude. Jefferson, however, was a faithful patriot, and he would no doubt carry on for a while longer as the young nation advanced toward maturity.

Professor Walsh has faced considerable challenge in presenting the Gadsden papers in intelligible form, for he has had to deal with verbosity, vagueness, and highly inexplicit writing. He has even had to translate Gadsden's shorthand. Clear headnotes and amplifying footnotes greatly clarify this material, and an excellent introductory statement properly places the old revolutionary in his complex eighteenth-century setting. South Carolina's role in the crusade for independence has now been brought into much sharper focus.

Ex-animal trainer and professional sportsman, accomplished mechanic, and distinguished teacher, Albert Stewart saw his sculpture primarily as a projection of the best of the classical tradition. Supplemented with deeply-felt tributes by Douglas McClellan, David W. Scott, Robert B. Palmer, and Millard Sheets, *Albert Stewart* (Scripps College, $20) contains a selection of the artist's observations on art in addition to a fine sampling of animal pieces, drawings, sculpture, and massive-scaled monuments that reveal his love for all living forms.

Cat, ink and brown wash.

Imhotep, one of eight figures, 1960. Stone, sixteen feet high. Scottish Rite Temple, Los Angeles, California.



Refugee Memorial, 1962. Plaster version, nine feet.

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Champion of the Impossible Dream

In a World I Never Made, *by Barbara Wootton (Toronto. 283 pp. $7.50), is the autobiography of a straight-talking British maverick who, rebelling against starched respectability, became a magistrate, professor, social scientist, and politician. Barbaralee D. Diamonstein has served on the White House staff and as Special Assistant for Cultural Affairs, City of New York.*

By BARBARALEE D. DIAMONSTEIN

IN THE United States today, so I hear in publishing circles, a considerable nostalgia is developing for the 1930s. Those, another generation is beginning to say, were the tonic years when the flags of zestful living and thinking were really flying. If the British should develop such a nostalgia, I suspect it would reach a bit further back, to the opening decades of the twentieth century, when the abundantly gifted and endlessly rambunctious band of Fabian Socialists appeared to analyze, taunt, dazzle, and transform His Majesty's Realm. In this remarkable group not many are more interesting figures than the gracious and very tough-minded Barbara Wootton (now Baroness Wootton by grace of a Labour government), who here gives us her autobiographical reflections.

The volume is divided into two sections. Originally, the Baroness intended to write only the second part, her views on a number of major issues. But she came to feel that the opinions would have a good deal more meaning if the reader knew the person behind them, and hence she wrote Part I, the autobiographical portion. The instinct was a sound one.

Put together, the sections provide that satisfaction which can come only from the sense of getting to know someone who is well worth knowing and from meeting opinions that are the outgrowth of a life fully lived.

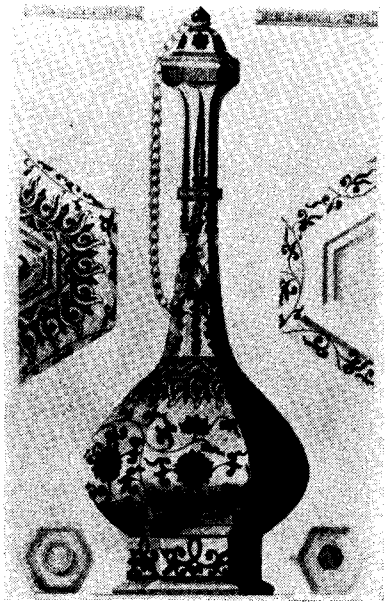
Like so many of the British mavericks, Lady Wootton began in starched respectability. The child of two classical scholars (with a cat named Plato), she had a long, expensive, arid education, during which she was scrupulously taught dead languages as though they had never lived, and even learned to hate the juicy realism of Shakespeare. But the lanterns of dissidence were lighting up in England, and this young woman was not one to miss their lure. There were wider worlds, worlds she had never made but ones she was determined to understand.

At twenty-five Barbara Wootton uprooted herself from comfort and security and began an independent life in London by joining the circle of Sidney Webb and Hugh Dalton, who drew her into the whole churning orbit of the Labour movement. From there an enormously varied career unfolded; in the course of forty years she became a magistrate, a university professor, the author of a number of seminal social studies, a member of several royal commissions, a governor of the BBC, one of the first women to be admitted to the House of Lords, and the first to sit on the Woolsack as a Deputy Speaker.

The "social scientist," as Lady Wootton prefers to classify herself, will go on debating just what turns the children of the established groups into rebels. Her own story emphasizes two things: the jarring effects of a public cataclysm—in her case the First World War— and the pervasive influence of personal events.

During World War I, she fell in love with a young soldier who was ordered back to the front on the day before their wedding. The ceremony was held, he marched away, and five weeks later he was killed. Before Barbara Wootton was twenty-one she had known the death not only of her husband but of her father, brother, and favorite school friend. ". . . I had learned little about life," she writes, "much about death." What she had learned about life, and

No other land in ancient times contained such variegated cultural cross-currents as Russia. Persian fabrics, Chinese ceramics, and Frankish swords brought by Arabian caravans studded the marketplaces of her cities. Workshops maintained by the grand princes, and the skills of Syrians, Scythians, Greeks, Sarmatians, Germans, and Scandinavians who settled throughout the empire, further contributed to her artistic development. Including material based on excavations since 1920, Arthur Voyce surveys the little-known pre-Petrine period in *The Arts and Architecture of Medieval Russia* (Oklahoma, $9.95), and demonstrates how an ingenious selective faculty gave birth to a culture uniquely Russian.



Porcelain flagon, sixteenth century.

Stairway, Terem Palace, Kremlin, Moscow, 1635.

Church of the Georgian Virgin, Moscow, 1653.

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Past Present Future

PAST

WALTER JACKSON BATE: John Keats *Belknap Press*

JEROME S. BRUNER: The Process of Education

MERLE FAINSOD: How Russia is Ruled, rev. ed.

SUSANNE LANGER: Philosophy in a New Key: A Study in the Symbolism of Reason, 3rd ed.

ERNST MAYR: Animal Species and Evolution *Belknap Press*

PRESENT

JOHN KING FAIRBANK: China: The People's Middle Kingdom and the U.S.A. *Belknap Press*

FREDERICK MERK: The Oregon Question: Essays in Anglo-American Diplomacy and Politics *Belknap Press*

PERRY MILLER: Nature's Nation *Belknap Press*

ANDREW OLIVER: Portraits of John and Abigail Adams *Belknap Press*

ARTHUR E. SUTHERLAND: The Law at Harvard: A History of Ideas and Men, 1817-1967 *Belknap Press*

JEAN VAN HEIJENOORT: From Frege to Gödel: A Source Book in Mathematical Logic, 1879-1931

FUTURE

HENRY WILKINSON BRAGDON: Woodrow Wilson: The Academic Years *Belknap Press*

EDWARD R. G. HEATH: Old World, New Horizons: Britain, Europe, and the Atlantic Alliance

CLARK KERR: The University and Utopia

ALLEGRA STEWART: Gertrude Stein and the Present

KARL VON FRISCH: The Dance Language and Orientation of Bees *Belknap Press*

HARVARD
UNIVERSITY PRESS

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death, she did not forget: that the world consisted of human beings snatching at happiness, who deserved all possible help in their quest before the end.

Out of it all, Barbara Wootton emerged a great lady, somewhat in the mold of Eleanor Roosevelt. Her opinions are equally straightforward. Feminism? Yes, women must continue the effort to free themselves from "second-class citizenship" and become equal partners in "shaping the pattern, and enjoying the fruits, of our civilization," but "the essential foundation of stable happiness [is to be] a congenial companion at home with whom to share the day's events." God? ". . . the sufferings to which individuals are exposed . . . are treated by the cosmos with complete indifference. If, in face of all this, we are still to believe that the human soul is the centerpiece of some great design, one can only conclude that the Designer has gone to remarkable lengths to conceal his purpose." The processes of reform? "The inevitability of gradualness may be a safeguard against revolutionary violence; but it is also a guarantee against success."

At the end of her volume the redoubtable Lady Wootton has a comment that might be pondered by today's sophisticated, unideological generation on both sides of the ocean: "The limits of the possible constantly shift, and those who ignore them are apt to win in the end. Again and again I have had the satisfaction of seeing the laughable idealism of one generation evolve into the accepted commonplace of the next. But it is from the champions of the impossible . . . that evolution draws its creative force."

He Signposted the Santa Fe Trail

Pedro Vial and the Roads to Santa Fe, *by Noel M. Loomis and Abraham P. Nasatir (Oklahoma. 569 pp. $8.95), tells the story of a little-known pioneer who explored the Southwest on behalf of Spain. Brian Garfield, the author of many books on the West, is president-elect of the Western Writers of America.*

By BRIAN GARFIELD

UNTIL now, because little was known, little has been written about the Frenchman Pedro (Pierre) Vial, who explored the Great Plains in the service of Spain. Now, after nearly forty years of intermittent research by Abraham P. Nasatir, if the story remains incomplete it is at least more comprehensively assembled than ever before.

For 200 years Santa Fe, trade capital of the Southwest, had been accessible only by tortuous routes through Mexico. In the 1790s Pedro Vial opened the town to commerce with St. Louis and New Orleans. In fact, before his death in 1814, Vial had signposted the Indian country from the Missouri to the Rio Grande. On wages of about seventy-five cents a day he sought out and traded with almost every tribe in that vast region—and was once held for weeks by Indians who threatened him daily with death.

Traveling alone or with a handful of companions, Vial probed the unknown land as if it were his own North Forty. For several years he lived among the Comanches—a retirement from which he returned to active service in 1805, in an ill-starred attempt to win back to Spain the tribes whom Lewis and Clark had "seduced" with gifts along the Missouri. (Vial had been there long before the two "Anglo" explorers.)

The book emphasizes the hard economics that motivated pioneer explorations. Vial went not only unsung, but virtually unpaid. In fact, the authors have set his tale in context in all respects. It shows the results of exhaustive research, for which Nasatir is mainly responsible, while Noel Loomis, author of some forty Western novels and histories, has done the final assembling of facts and capably written the finished book.

A warning: the book's weight of detail, while of value to historians, may tend to blur events in the mind of the casual reader. Rather than write a good little book commensurate with the limited Vial material available, the authors have created a tome in which Vial takes center stage only after nearly 200 pages. One might wish the authors had avoided the temptation to lay such a grandiose foundation; but to the scholar it is all pertinent. If the reader is patient with documentation, he will be well rewarded by *Pedro Vial.*

Your Literary I. Q.

Conducted by John T. Winterich and David M. Glixon

DAD'S DAY

Doris R. Marston of Cape Neddick, Maine, invites mothers and children to compete with Dad in completing the words at the left so that they will correspond to those at the right. Dad can be _ _ _ _ D _ _ _ A _ _ _ D or D A _ _ _ _ D on page 72.

1. _ _ _ _ D _ _ _ A _ _ D	Platform
2. _ _ _ _ D _ _ _ _ A _ _ D	Attendant
3. D A _ _ _ _ D _ _ _	Flower
4. _ _ _ D _ _ A _ _ _ _ _ _ _ _ D	Cocktail
5. _ _ _ _ D _ _ A _ _ D	Toward shore
6. _ _ _ _ _ D A _ _ _ _ _ D	Outraged
7. _ _ _ _ D _ _ _ A _ _ _ D	Ignorant
8. _ _ _ D _ _ _ _ _ _ _ A D	Extensive
9. _ _ _ _ _ _ _ D _ _ A _ _ D	Late
10. _ _ _ _ D A _ _ _ _ _ _ D	Fragrance
11. D _ _ _ _ _ _ _ _ A _ _ D	Car panel
12. _ _ _ _ D _ _ A _ _ D	Cape

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Age cannot wither her, nor custom stale Her infinite variety

We mean SCHOLARSHIP, of course. We married her seventy-five years ago and cherish her more every year.

Here are some of the fruits of our union.

1899 JOHN DEWEY
The School and Society

1906-7 JAMES H. BREASTED
Ancient Records of Egypt, 5 vols.

1907 ALBERT A. MICHELSON
Light Waves and Their Uses

1913 JACQUES LOEB
Artificial Parthenogenesis and Fertilization

1917 ROBERT A. MILLIKAN
The Electron

1923 EDGAR J. GOODSPEED
The New Testament: An American Translation

1927 FREDERICK THRASHER
The Gang

1930 ROBERT REDFIELD
Tepoztlán: A Mexican Village

1937 ROBERT J. BRAIDWOOD
Mounds in the Plain of Antioch

1939 E. FRANKLIN FRAZIER
The Negro Family in the United States

1940 LOUIS WIRTH
Eleven Twenty-six

1944 FRIEDRICH A. HAYEK
The Road to Serfdom

1951 RICHMOND LATTIMORE
Homer's Iliad

1951 MITFORD M. MATHEWS
A Dictionary of Americanisms, 2 vols.

1951-63 PAUL TILLICH
Systematic Theology, 3 vols.

1952 WILLARD LIBBY
Radiocarbon Dating

1953-59 DAVID GRENE & RICHMOND LATTIMORE
The Complete Greek Tragedies, 9 vols.

1962-65 ENRICO FERMI
Collected Papers, 2 vols.

1962 HANS J. MORGENTHAU
Politics in the 20th Century, 3 vols.

1963 WILLIAM H. McNEILL
The Rise of the West

1963 GEORGE B. SCHALLER
The Mountain Gorilla

75th Year

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Homespun Hyperboles

With the Bark On: Popular Humor of the Old South, *compiled and edited by John Q. Anderson (Vanderbilt. 337 pp. $7.50), contains frontier stories originally published in newspapers, by writers who used such colorful noms-de-plume as "Pardon Jones" and "Sulphur Fork." Paul Flowers is a columnist and book-page editor for The Commercial Appeal of Memphis.*

By PAUL FLOWERS

IN OUR own time, and especially in an urban environment, this book might have appeared under a title like "No Punches Pulled." The folksy metaphor, "with the bark on," has been traced back by Mitford M. Mathews (*Dictionary of Americanisms*) to William T. Porter's *Spirit of the Times* (1839) and to Mark Twain's *Roughing It* (1872). The expression is apt as a name for this collection of tales, since recorders of frontier humor truthfully scorned daintiness, deliberately shunned euphemism, and made the most of hyperbole. "Rough as a cob" was a well-worn simile of the period.

John Q. Anderson has arranged his seventy stories into arbitrary sections under various headings: "The River," "Back Country," "Varmints and Hunters," "Fun and Frolic," "The Professions," "Jokes and Jokers," "Masculine Amusements," and "Politicians, Actors, Yokels in the City." Most of the tales have appeared in other humor collections within the last two decades, but this compiler-editor's dedicated attachment to time and region gives his book a distinction.

Many of the characters bear more than a faint resemblance to Tyl Eulenspiegel and Herschel Ostropolier of Continental folklore, and even to Reynard the Fox. As Vance Randolph has argued,

American tall tales frequently are adaptations of folk stories from India, the Balkans, and the Middle East. Thus earthy and rustic rowdies of the New World re-enact pranks familiar on Mount Olympus, narrated often in extremes of vernacular and dialect, and even with unnecessarily exaggerated phonetic spelling.

Out of the Southeast, now embracing the states of Missouri, Arkansas, Tennessee, Mississippi, Alabama, Georgia, and Louisiana, came "truth that has lost its temper"; mortals overcoming bears and panthers in barehanded combat; genteel seduction; trading that puts to shame David Harum's most artistic accomplishments; jousts with wildcat whiskey; elaborate practical jokes of which the target-victim was not always a yokel or stranger but often one of "the boys"; and pranks put upon principals in a wedding party. Most of the writers, whose classics were published by eager editors from New York to New Orleans, used provocative pseudonyms—"Yazoo," "Falconbridge," "Crawfish," "Sulphur Fork," "John of Oxford," "The Turkey Runner," "Chips," "Pardon Jones," "Uncle Solon," "Obe Oilstone," "Megatherium," and "Ruff Sam."

There is a wry spoof of rationalization in the story "Shifting the Responsibility," traced to the authorship of J. J. Hooper, which first appeared in the Chambers (Alabama) *Tribune* and was later reprinted by William T. Porter in *Spirit of the Times*. This tells of two fellow-deacons of Primitive Baptist faith who were brothers in all but blood; one yielded to the lure of whiskey, and his friend attempted to restore him to sobriety. The drinking brother argued that he had prayed three times to the Lord to take away his appetite for "speerits," and added, "He hain't done hit! So I'm cleared of the 'sponsibility, anyway!"

THEN there is the story of the puritanical lady aboard a Mississippi River steamboat, who protested loud and long against a faro game going on in the social hall, which she finally prevailed upon a gallant fellow passenger to stop. He went to the dealer and announced he was there "to break up this bank." He parlayed his winnings, pocketed all the resources, and announced to the lady, "I have broken that bank."

Thoroughly competent in scholarship, sensitive to the spirit of the times, Mr. Anderson ably supports his thesis that frontier humor exerted unmeasured influence on realism in American letters of a later period. His selections reflect his sympathetic comprehension both of the tellers of tales and of the readers who waited avidly from issue to issue for the publications that offered them.

But whatever impact *With the Bark On* tales exerted on our literature of the twentieth century, they were, like Chaucer's *Canterbury Tales* and Boccaccio's *Decameron*, intended primarily to entertain equivalents of the "city slicker" and "Down East Yankee." The "influence" was a fringe benefit.

Ultimate Utopia

Looking Backward 2000-1887, *by Edward Bellamy, edited by John L. Thomas (Harvard. 314 pp. $5.95), in its day second in popularity only to "Uncle Tom's Cabin," is a utopian novel of a society filled with serene and selfless citizens. Iola Haverstick is working on her doctorate in American literature.*

By IOLA HAVERSTICK

WITH the publication, in 1888, of his utopian novel, *Looking Backward 2000-1887*, Edward Bellamy, hitherto a little-known New England journalist and author of pale romances, was catapulted overnight into a national figure and the prophet of a new social order. Not only did the Bellamy message, which advocated an industrial brotherhood under the auspices of a single national trust, lead to the formation of Bellamy Clubs throughout the United States and a political—the Nationalist—party, but the book itself achieved a readership second then only to *Uncle Tom's Cabin*.

Now the province of literary historians, *Looking Backward* is a landmark among late-nineteenth-century novels of social debate, which had as their prime target the problems created by the disruption of the machine age and the dominance of big business. Whether or not the latest reprinting of Bellamy's fable—which includes a full-scale re-evaluation of the novel by John L. Thomas, associate professor of history at Brown University and author of a biography of William Lloyd Garrison—will give *Looking Backward* the "renewed currency" that its publishers claim, the new edition does at least seek to provide a more specific definition of the book by relating it to Bellamy's early and sustained fantasy life, as well as to the religious and intellectual currents of the time.

Professor Thomas's contention is that the utopian world of the year 2000, in

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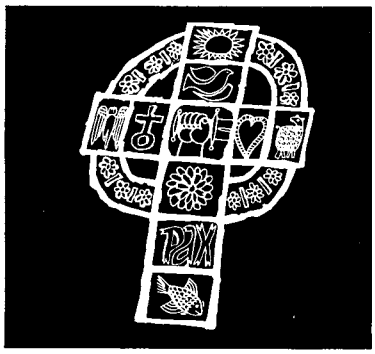
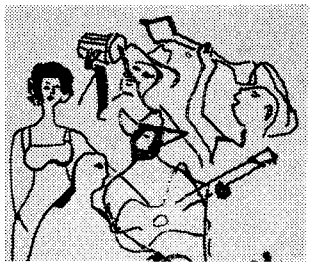


TO COMFORT AND TO CHALLENGE



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A study of former patients who return to society marked by the stigma of mental inferiority, a problem more critical for them than their lack of competence. Mr. Edgerton allows the mentally retarded to speak for themselves, and offers conclusions based on new and different perspectives. $5.75

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Foreword by RUTH HILL VIGUERS.

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Morley and India, 1906-1910

STANLEY WOLPERT

The "Morley Era" of Indian history was a crucial period of transition. Mr. Wolpert's central theme, carried forcefully throughout the entire text, is Morley's struggle to liberalize the Indian government against a host of strongly entrenched conservatives. $6.95

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which Bellamy's hero, Julian West, finds himself after a hypnotic sleep of 113 years, is fundamentally a personal vision and not a social theory. As a vision, Bellamy's nationalized industrial society —which employs all the citizens, who share equally in its profits, and which is structured according to military principles—reflects, according to Thomas, Bellamy's private search for a society in which people have more in common with the universal life than with their own "narrow, isolated and incommodious" personalities. Such a society, Bellamy believed, would only be possible in a future world which would contain serene and selfless citizens moved by the instinct for cohesion in the "form of loyalty or patriotism, philanthropy or sympathy." To Bellamy, according to Thomas, the prospects for such a future world were bright in America, where democracy, by completing the break-up of classes, fostered the growth of impersonality through the expansion of an external equality. Utopia would be possible if culture could be consciously directed towards the discovery of a new spiritual dimension to life.

Accordingly, before Julian West can be inducted into Bellamy's ideal society, he must first attain this new spiritual dimension through the cultivation of impersonality. Once this is accomplished, West is ready for his indoctrination into "Nationalism," which involves, among other things, a hallucinatory journey back to the nineteenth century as a sort of final trial of his new faith.

In viewing *Looking Backwards* as a reflection of Bellamy's private demands for an ordered life, Professor Thomas has quoted liberally from the author's unpublished notebooks as well as from his earlier work, particularly an essay, assembled in 1874, entitled "The Religion of Solidarity," which Bellamy himself acknowledged as containing the germ of his philosophy. The essay, Thomas believes, forms the focal point on which all of Bellamy's fiction converges and "describes in detail the psychological substructure on which utopian society in *Looking Backward* is built." This is actually the central point of Thomas's re-evaluation of the novel. "Nationalism, the industrial army, the Great Revolution—all were attempts at translating a private Religion of Solidarity into a comprehensive public message. Both the strengths and the weaknesses of his utopian vision derive from the intensely personal qualities of the book." Certainly, one would be hard put to quarrel with Professor Thomas's interpretation in view of the impressive evidence he has marshaled. It would seem doubtful, however, that *Looking Backward* will ever become a best seller again—even in academic bookstores.

Other Men's Punch Lines

Quotemanship: The Use and Abuse of Quotations for Polemical and Other Purposes, *by Paul F. Boller, Jr. (Southern Methodist. 454 pp. $7.95), examines the ways in which the words of friends or adversaries have been turned to effective if sometimes questionable use in American politics. Books by the American historian Raymond Walters, Jr., include "Albert Gallatin: Jeffersonian Financier and Diplomat."*

By RAYMOND WALTERS, JR

EVER since Adam repeated to Eve what God told him about leaving the fruit of one particular tree alone, the human race has been exchanging quotations. But Paul F. Boller, a professor at the University of Massachusetts and a specialist in American studies, seems to be the first man to attempt to reduce them and their employment to scientific principles.

Indeed, quotations are so ubiquitous in modern life that vast literary arsenals have been built up to facilitate their use. As one of Mr. Boller's more entertaining chapters points out and a visit to the reference section of any self-respecting library will confirm, there is not only an appropriate quotation but an appropriate volume of quotations available for any exigency that men are likely to encounter in the course of work, play, and the throes of love. In this country—and Mr. Boller is concerned almost exclusively with America—the tradition seems to have been started in 1814 with *Elegant Extracts; or, the Literary Nosegay.* It has now reached the point where a Richmond, Indiana, firm finds it profitable to issue *Quote*, a weekly digest of recently minted quotable quotes. Probably the quotations with the widest current circulation are sped on their way as fillers in the *Reader's Digest* and through the catalogued and indexed pages of John Bartlett's *Familiar Quotations*, first published in 1855 and now in its thirteenth edition.

In the past, most quotations were used largely to inspire ("A pound of pluck is worth a ton of luck"—James A. Garfield) or amuse ("A reasonable number of fleas is good for a dog, keeps him from brooding on being a dog"—Mark Twain). The favorite sources, especially for quotations of the first sort, were the Bible, Plato, Aristotle, Shakespeare, Emerson, Washington, Jefferson, Lincoln, and Theodore Roosevelt. Warren Gamaliel Harding unwittingly fabricated some of the most memorable of the latter type of "marvelously ineffable piffle" ("Despite all the deprecation I cannot bring myself to accept the notion that the interrelation among our men and women has departed").

Professor Boller, however, is interested mostly in the past thirty-five years, a period during which quoters and quotations took a much more serious turn. In these later days quotations have been used most notably for polemical purposes, to win the wavering to the quoter's point of view and to confound those holding other opinions. Most modern polemicists are men who either have academic backgrounds themselves or have ghostwriters who do. Their handiwork smacks of scholarly art and craft. These traits can be observed in fullest flower in the opera of Arthur Schlesinger, Jr., and William F. Buckley, Jr.

As the reader picks his way through the thicket of quotations Professor Boller has transplanted from thousands of books, magazines, newspapers, pamphlets, brochures, and speeches, he finds himself immersed in the great political wars of our time—isolationists *vs.* interventionists in the Thirties, Stalinists *vs.* anti-Stalinists in the Forties, McCarthy guerrillism in the Fifties, Goldwater *vs.* Johnson and the hawks *vs.* the doves in the Sixties. "In quote-analysis," Mr. Boller explains, "one gets to pick the issues as well as the quotes"; he leans toward the liberal side, although he gives the conservatives a fairly good shake.

Mr. Boller leaves himself another escape hatch when he analyzes types of quotations. His chart fills almost a page. "No doubt other quote-analysts would classify the various modes of quotemanship in a somewhat different fashion," he adds quickly. Certainly this reviewer would; the whole situation could be stated far more simply. On the basis of

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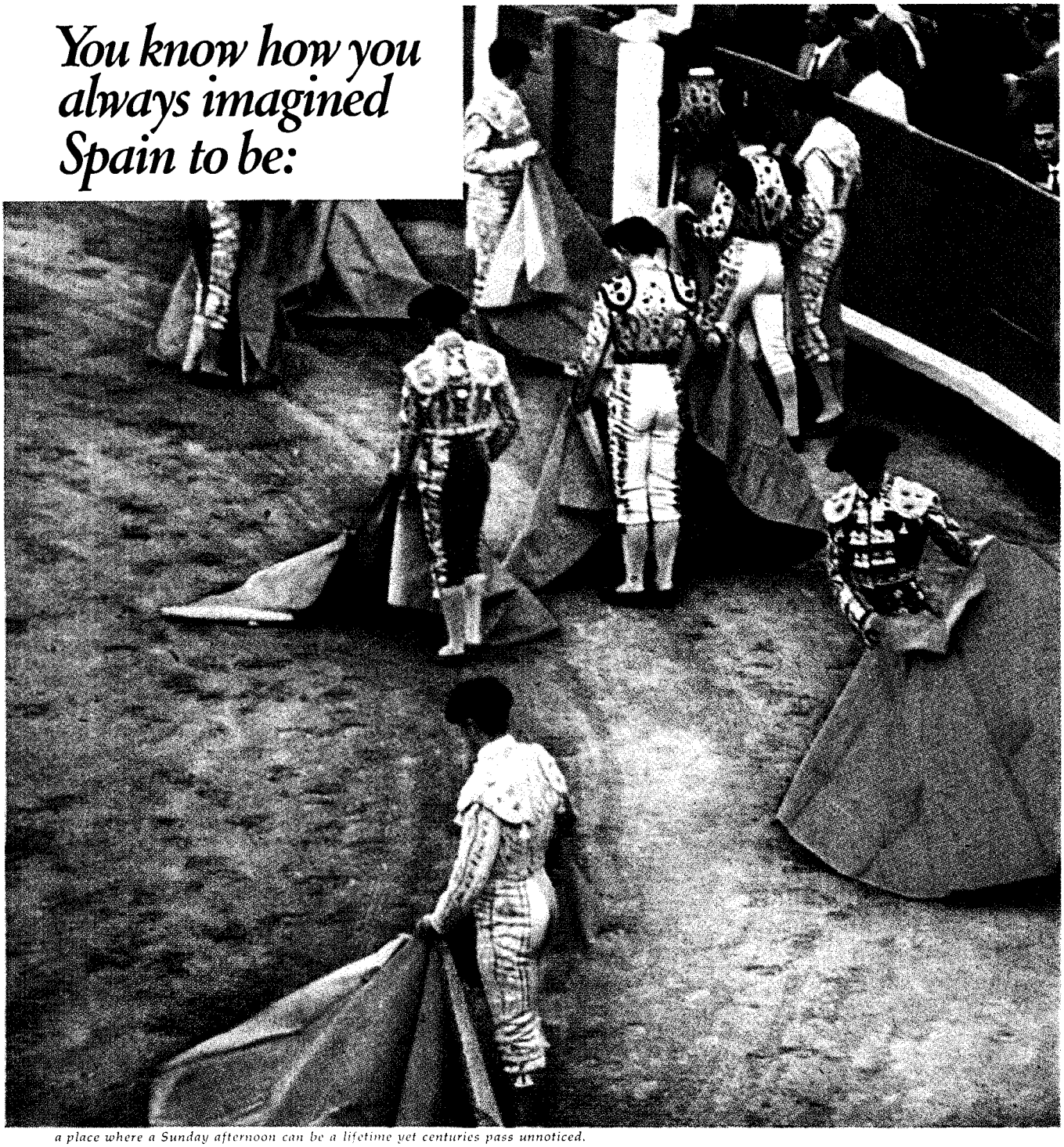

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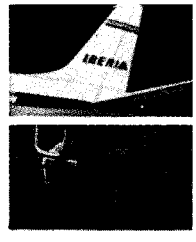

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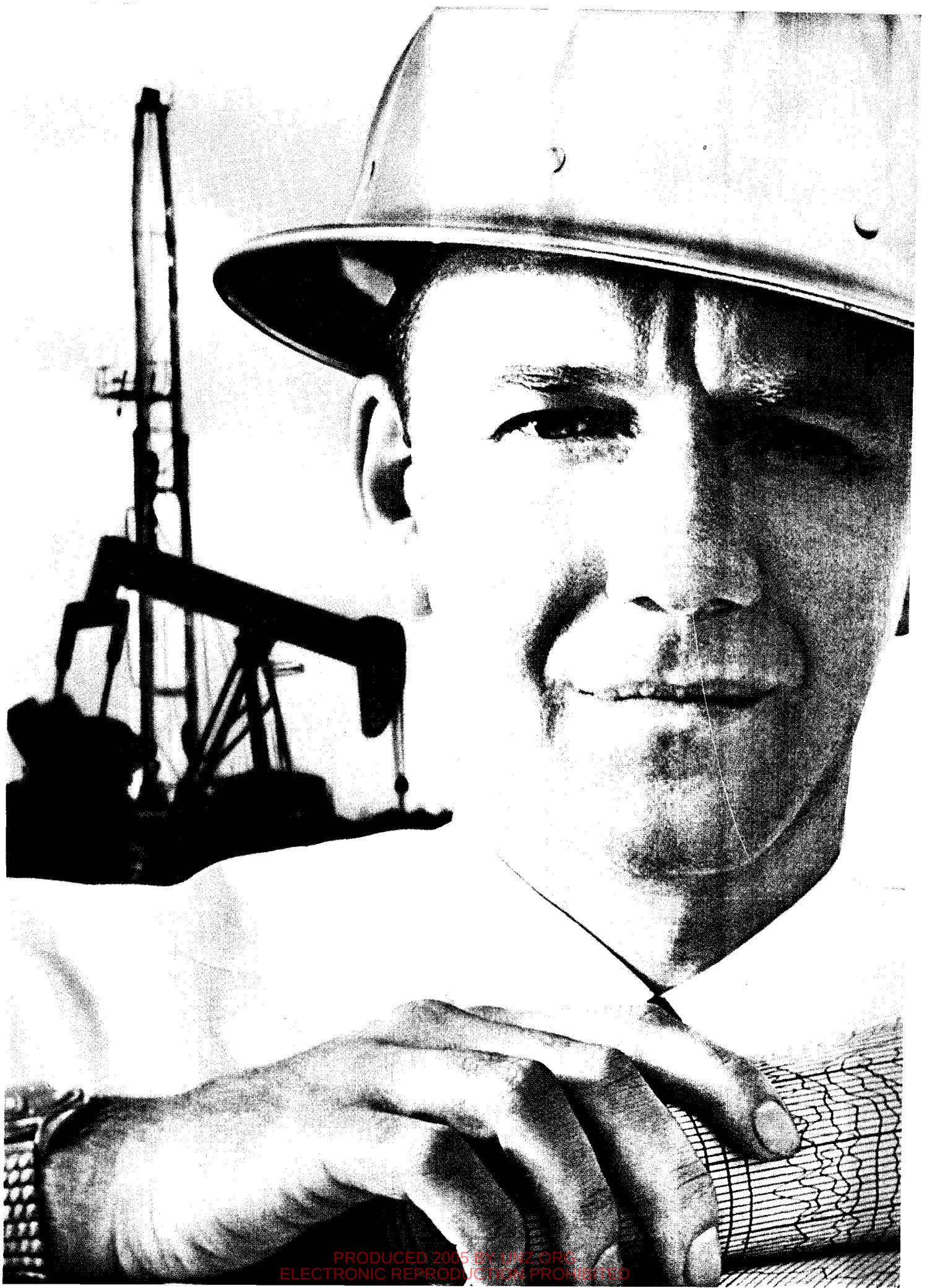

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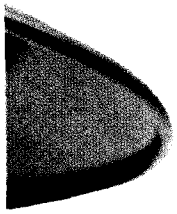

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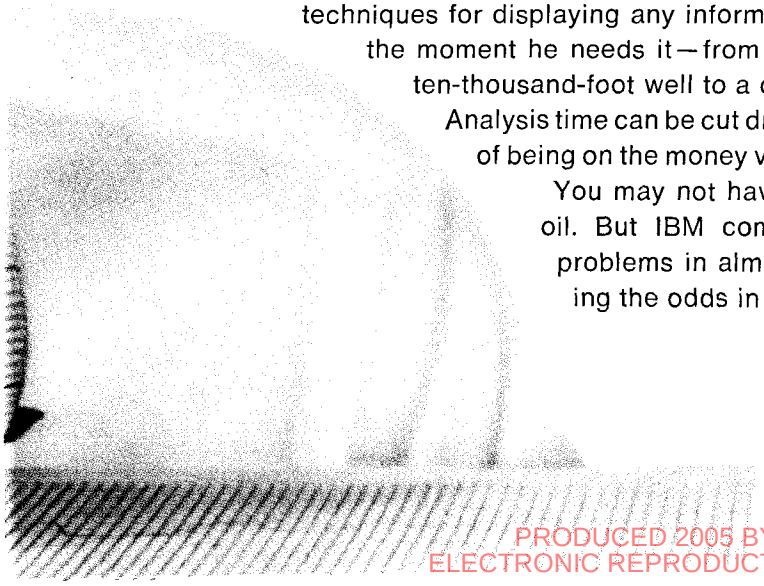

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the overabundant evidence Mr. Boller offers, it is plain that today's quotations have three sources: an esteemed authority (Winston Churchill and John XXIII are impeccable at present), an adversary (Schlesinger if you are Buckley and Buckley if you are Schlesinger), and oneself if the point to be made is "I told you so." Each of these types can be subjected to many variations, useful for purposes both fair and foul, including the prediction that didn't come true, two quotations that contradict each other, quotation out of context, and the quotation that is patently fatuous.

Professor Boller acknowledges that he was inspired to undertake his study by Stephen Potter's series of small, lighthearted books on "gamesmanship, lifemanship, and one-upmanship, all of which involve tricky ways of winning without actually violating the game." In his attempt to nail down the "gambits and ploys and tricks and traps and ruses and ambuscades" quotesmen use, it is a pity he did not make more of an effort to carry on in the spirit of his clever mentor. "Quotation, like better things," said Isaac D'Israeli, "has its abuses. One may quote till one compiles." And "brevity," said Shakespeare, "is the soul of wit."

Wise Men of the Chou Dynasty

Basic Writings of Mo Tzu, Hsün Tzu, and Han Fei Tzu, *translated from the Chinese by Burton Watson (Columbia. 135 pp. $10), presents in a lucid rendering the teaching of three philosophers who were pre-eminent during the classical age in China—the fifth to third centuries B.C. Liu Wu-chi wrote "A Short History of Confucian Philosophy" and "An Introduction to Chinese Literature."*

By LIU WU-CHI

DURING the classical age in China, which was comparable to and contemporaneous with a similar period in ancient Greece, there flourished the so-called "Hundred Schools of Chinese Philosophy," which competed for ascendancy and influence upon the minds of the rulers and people alike. The three philosophers presented here were among the most outstanding of that era—the fifth to third centuries B.C.

Published several years ago in separate paperbacks, their "basic writings" are now brought together in a handy clothbound volume, which will remain for many years one of the most useful books for students of Chinese philosophy. This literature has been translated before by others, but, as might be expected from a man with his fine reputation as a scholar and translator of Chinese history, poetry, and philosophy, the new English renderings by Professor Burton Watson of Columbia University are of consistently high quality. The texts in this book are well chosen and the introductions are helpful to an understanding of the major tenets of each of these teachers.

A spokesman of the common people, Mo Tzu advocated "cautious utilitarianism . . . piety, nonaggression, and universal love." Inimical to him were the extravagances of the aristocracy in music and dancing, in elaborate weddings, funerals, and other feudal rituals dear to the Confucianists. In this respect the Mohists were diametrically opposed to Hsün Tzu, the chief exponent of the Ritual School of Confucianism. Also wide apart were their religious views: whereas the Confucianists tended to stay aloof from the folk belief in the spirits and ghosts, the Mohists "attempted to drag men back to the simple, pietistic, and fear-ridden faith of antiquity."

In his assertion of man's inherent evil nature, Hsün Tzu, the most brilliant Chinese thinker of his time, deviated from the orthodox Confucian school and hence suffered eclipse in later centuries which saw the exaltation of Mencius as Confucius's immediate successor and the second sage. On the other hand, Hsün Tzu's teaching provided a theoretical basis for the severe penal code adopted by the Legalists as safeguard against man's erring and depraved nature. Their greatest syntheist, Han Fei Tzu, advocated, in addition to equal application of the law to all, other major Legalist concepts of statecraft, sovereign authority, and totalitarian power.

With the triumph of Confucian orthodoxy in the second century B.C., the writings of Han Fei Tzu, together with those of Mo Tzu and Hsün Tzu, were soon relegated to a position of secondary importance, but their basic ideas are by no means lost in the mainstream of Chinese intellectual and political thought. The *Han Fei Tzu*, Professor Watson states, "will compel attention in any age, for it deals with a problem of unchanging importance—the nature and use of power."

AS examples of ancient Chinese prose, the works of these three philosophers are remarkable for their lucid arguments, their eloquence and facility of expression, and the cogent, systematic presentation of their views. In this translation Professor Watson has deliberately reproduced the stylistic peculiarities of the original, such as repetitions, antithetical phrases, allusions, and quotations. These handicaps notwithstanding, he has succeeded in giving the readers an English version that is smooth and readable—an improvement over the frequently cumbersome and laborious style of the early translations of Chinese philosophical writings.

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Bridge Between Two Cultures

Science, Technology, and American Foreign Policy, *by Eugene B. Skolnikoff (MIT. 330 pp. $8.95), examines the place of scientific thought in U.S. diplomacy, as exercised both in the White House and the Department of State. Kenneth W. Thompson is the author of "American Diplomacy and Emergent Patterns."*

By KENNETH W. THOMPSON

MOST discussions of science and public policy break down into rousing debates over the relevance of the two cultures. The arguments are well-known, and spokesmen are forever prepared to ring the changes.

On one side, the evidence is irrefutable that science has transformed the environment for those who make decisions affecting the general welfare. Every problem has not only its social, economic, and political components; it also has scientific consequences and implications often veiled for the policy-maker by the complexities of changing technology. Scientific issues lie beyond the reach of the ordinary public official. Senior scientists like Professor I. Rabi of Columbia University have proposed as a remedy early scientific training for every decision-maker. The "school for the statesman" must include a scientific dimension to equip him for making wise judgments in the scientific age.

On the other hand, science is only one of the factors the policy-maker must consider and weigh. He must in his thought processes run the gamut from reflecting on tangible and measurable factors to subtle imponderables carrying psychological and political implications. He must move across terrain part of which he can chart with the scientist's certainty, but part of which he must traverse from instinct and guesswork. If ignorance of science misleads him along well-charted sectors, over-reliance on science will force him to lose his way if he abandons the quest for political wisdom. For the study of history makes clear that our great statesmen have not as a rule been pre-eminent rationalists, doctors of arts and science, or scholars and scientists. They have instead been men who, having examined a problem, were able to clear their minds of all but the essentials. More often than not, the essentials have included, not the last scientific detail, but impalpables of power and interest, and broad forces like public opinion and the loyalty of groups. If science is to save us by broadening the basis for judgment, its champions must acknowledge that in the end many important decisions must rest on evaluations that are largely intuitive in nature.

In his approach, Eugene B. Skolnikoff, one of our most talented young scientists, bridges the two cultures. He is equally at home in the natural and social sciences. In 1958 he joined the White House staff created to assist the President's Science Advisory Committee and Dr. James R. Killian, the Special Assistant to the President for Science and Technology. While not exaggerating the influence of this infusion of fresh scientific thinking on national policy, he asserts its importance in two respects. It brought professional competence directly into the centers of government, and minimized the risks of serious miscalculation on scientific questions. At the same time, scientists like Skolnikoff were exposed to some of the frustrations and uncertainties of policymaking. They were immersed and soaked in the formulation of national policy.

Science, Technology, and American Foreign Policy is the account of Skolnikoff's experiences, sharpened and refined by a rigorous post-audit in MIT's science and public policy program. The study fairly bristles with examples of policy debates over the peaceful use of atomic energy and outer space, in which Skolnikoff and others sought to establish the relevance of scientific facts to policy alternatives. It is rich in concepts and distinctions, including an original theoretical framework advanced by Skolnikoff. There are numerous instances in which overly cautious or recklessly bold policy approaches seem to have been based on faulty estimates of scientific possibilities.

THE author moves with confidence and authority through foreign policy issues with controlling scientific elements: arms control and armaments, military alliances, international organizations, and foreign economic assistance. He examines in detail the place of science in the foreign policy process, both in the White House and the Department of State. He looks to the future in a preview of evolving patterns in international affairs. In effect, he has given us a valuable text for studying the interaction of science and foreign policy today and tomorrow—a contribution no one else has made as simply and directly. It must be counted a singular addition to knowledge.

Yet, when all this has been said, the reviewer must note that this valuable book is a study of foreign policy written by a scientist. Representing a subordinating of foreign policy judgments to a scientific perspective, it achieves not a synthesis of science and diplomacy but an ordering of the latter in terms of the former. Thus Skolnikoff describes with some impatience how judgments on science in policy-making are affected by political considerations. He has little sympathy for the use of science by the Department of State, with its extreme conservatism about accepting scientific arrangements or entering international discussions that might endanger the national interest. He sees more hope for change and innovation in the White House, with its impulse to substitute breakthroughs for political or diplomatic stalemates. Skolnikoff's view of the Department of State and of diplomacy in general is strikingly reminiscent of that attributed to President Kennedy by liberal historians like Arthur Schlesinger, Jr. Both writers might profit from a period of representation abroad, testing their views against the intractability of foreign environments.

This reviewer hopes that Sko'nikoff, having made an important contribution, will continue to mature his thinking, aim at a synthesis of politics and science, and move us further still in bridging the gulf between the two cultures.

The Burglar

By Sonya Dorman

A BURGLAR came, jimmied a window open in a wall that had no ledge.
This thief dropped tears
in an ashtray, bolted from room to room
stamping his hobnails into the rugs,
read one of Emerson's essays and left
the volume open on the floor.
Police found a thumbprint on her furs,
and two expensive rings joined
into linked loops, their gems
like heads turned shyly apart.
When all was told and valued, all
he took was the family album.
Perhaps in a Sunday park he explores
its dark leaves, reveals
the aunts and cousins, the younger
brother dead but glued there,
immortal, in a birthday smile.
The couple who'd dined out, forgot;
fresh paint erased his dubious point
of entry. Somewhere, in gusts
of winter love, he turns a page
and takes a relative or bride.

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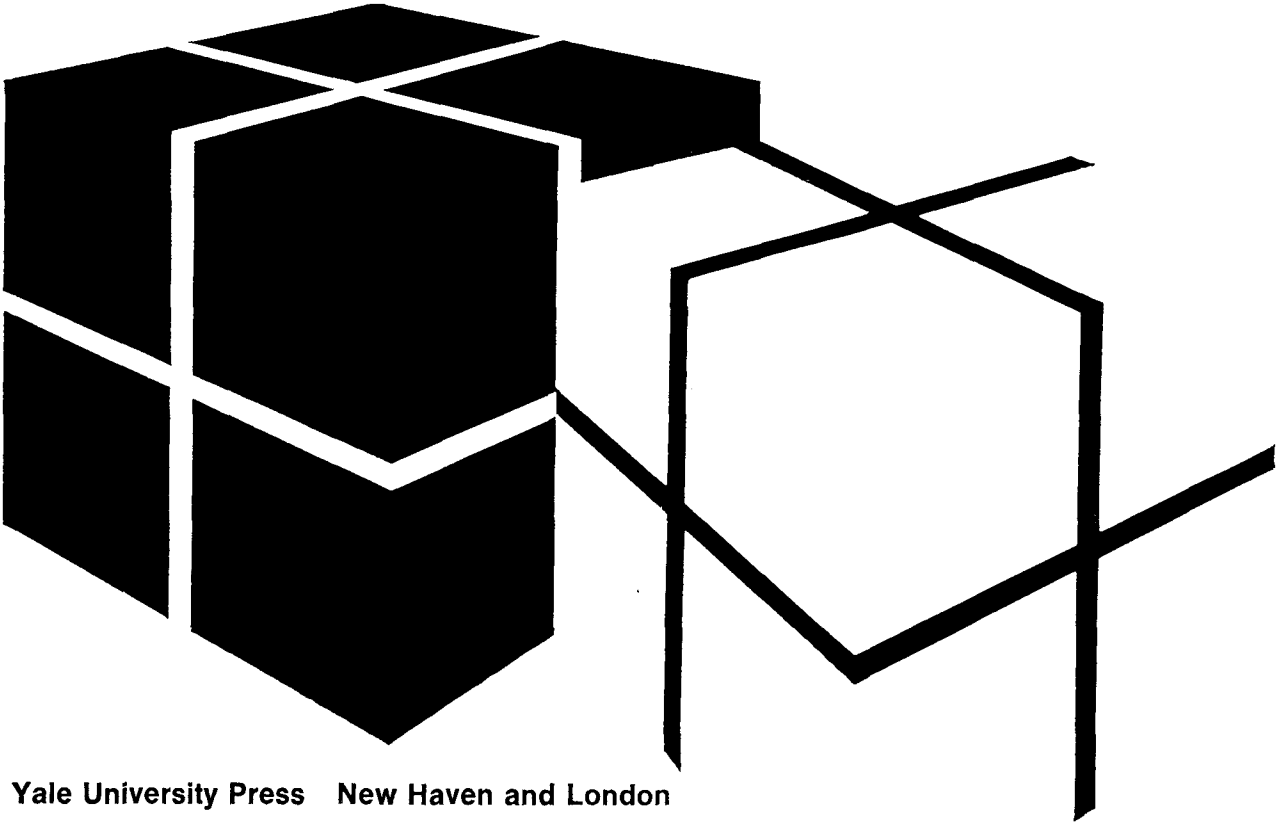

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How Right Was U. S. Might?

The Diplomacy of a New Age: Major Issues in U.S. Policy Since 1945, *by Dexter Perkins (Indiana. 190 pp. $5.75), summarizes the problems and circumstances prevailing when the American government made its most vital decisions of the past twenty years. Frank Altschul is chairman of the Committee on International Policy of the National Planning Association.*

By FRANK ALTSCHUL

"THE STUDENT of American foreign policy since 1945," Dexter Perkins states in the preface of this slender volume, "must inevitably be aware of the pitfalls in his path." The printed material available is voluminous, and furthermore "the vital diplomatic correspondence has for the most part not yet seen the light of day." Recognizing these difficulties, the author has attempted to highlight in chronological order some of the more challenging problems with which our diplomacy has had to deal within the period he has undertaken to survey.

Viewed as a brief introductory course in recent diplomatic history, this study has much to recommend it. It serves to remind even the initiated of the circumstances prevailing at the time when vital decisions were made. And throughout, Dr. Perkins seems guided by the modest disclaimer "that opinions of a general character must be held provisonally, and that the scholar must always be ready to re-evaluate his data."

As the Second World War drew to its end, there was in the United States a hopeful feeling that the spirit of cooperation that had characterized our wartime relations with the Soviet Union would continue in the years ahead. How this mood of optimism was gradually displaced by a general sense of antagonism verging on hostility is recounted step by step in the first chapter, entitled "The Growing Rift."

In succeeding chapters full credit is given to the vision that inspired the Marshall Plan and the North Atlantic Pact. How, in spite of the conspicuous success achieved by both, conflicting viewpoints about the future of Europe and the nature of the Soviet menace produced the present disarray in the Alliance is clearly set forth. NATO faces an acute problem, precipitated by General de Gaulle. Admittedly, as the author states, "the difficulties of detail involved in the readjustment will be numerous." But when he adds that "nothing has happened to suggest that they cannot be overcome" one wonders whether he has taken sufficiently into account the geographical position of France.

The author seems inclined to what many would consider an unduly charitable view of the recent conduct of our foreign policy. This comes into sharp focus in his final chapter where, among other things, he challenges the apprehension so vigorously expressed by Senator Fulbright about "the growth of 'arrogance' and the dangers of the abuse of power in the conduct of our affairs." It is Dr. Perkins's position that "a critical attitude with regard to the use of American power must necessarily rest upon one of two assumptions, first, that that power has been used for ends that merit moral condemnation; second, that it has been extended, or rather overextended, so that the burdens assumed had become greater than could be borne."

Neither of these assumptions appears to Dr. Perkins to be warranted at this time. With this not everyone would agree. In regard to the first, it should perhaps be noted that Senator Fulbright's criticism was never directed to those highly constructive measures, the Marshall Plan and the North Atlantic Pact. His intense opposition was aroused by our ever-growing involvement in the Vietnamese adventure. And applying to this undeclared war Dr. Perkins's own standards, many would question whether, whatever its military justification, the bombing, with the inevitable civilian casualties involved, is not fairly subject to moral condemnation. And others would ask: Is the attempt to contain the spread of the Communist ideology in Southeast Asia by the laying waste of a small country morally defensible, quite apart from any consideration of the wisdom of such a course? And in regard to the second assumption, while it may be true that at the moment the burdens we have assumed through the extended use of our power can with some sacrifice be borne, the wonder persists at what point in the future Dr. Perkins—to use his own expression—will have to "re-evaluate his data."

In concluding, the author makes the point that "the study of foreign policy ought to teach us that we do not control the future of the world." This is something we are at times inclined to forget. "It ought also to teach us to do what we can to see that our own country, in serving its own interest, also serves the interest of mankind." The fear that in Vietnam we are serving neither our own interest nor the interest of mankind lies at the heart of much of the criticism of our intervention in Southeast Asia.

The Winds of Change Are Bitter

Island in the Sound, *by Hazel Heckman (Washington. 284 pp. $5.95), is an illustrated memoir of a fast-vanishing way of life in America. Historian Margaret L. Coit comes from a small town that is fast being converted into a suburb.*

By MARGARET L. COIT

AMERICANS like to pretend that they love small towns. A prevailing myth is the rural character of our country, "the basic American values" to be cherished and found in a small community; the supposed longing of those city-pent to seek roots, nature, and "the simple life." In practice, as any beleaguered native of a small town within commuting distance of a city knows, newcomers, in their yen for the best of two possible worlds, trample down the rural values for the goals of suburbia.

One of these vanishing communities is Anderson Island, three and a half miles off shore in Puget Sound, which, "like a quiet afterthought," as Kansas-born Hazel Heckman describes it, is linked to the mainland by five ferry trips a day. Anderson Island is a place of woods, of sun-washed meadows and storm-washed shores, of rambling white farmhouses and straggling stone walls, of screaming gulls and browsing deer and rusting mailboxes, mute monuments to those who have gone before.

Its hundred or so residents live comfortably on little, and few "could be persuaded to live elsewhere." Local phi-

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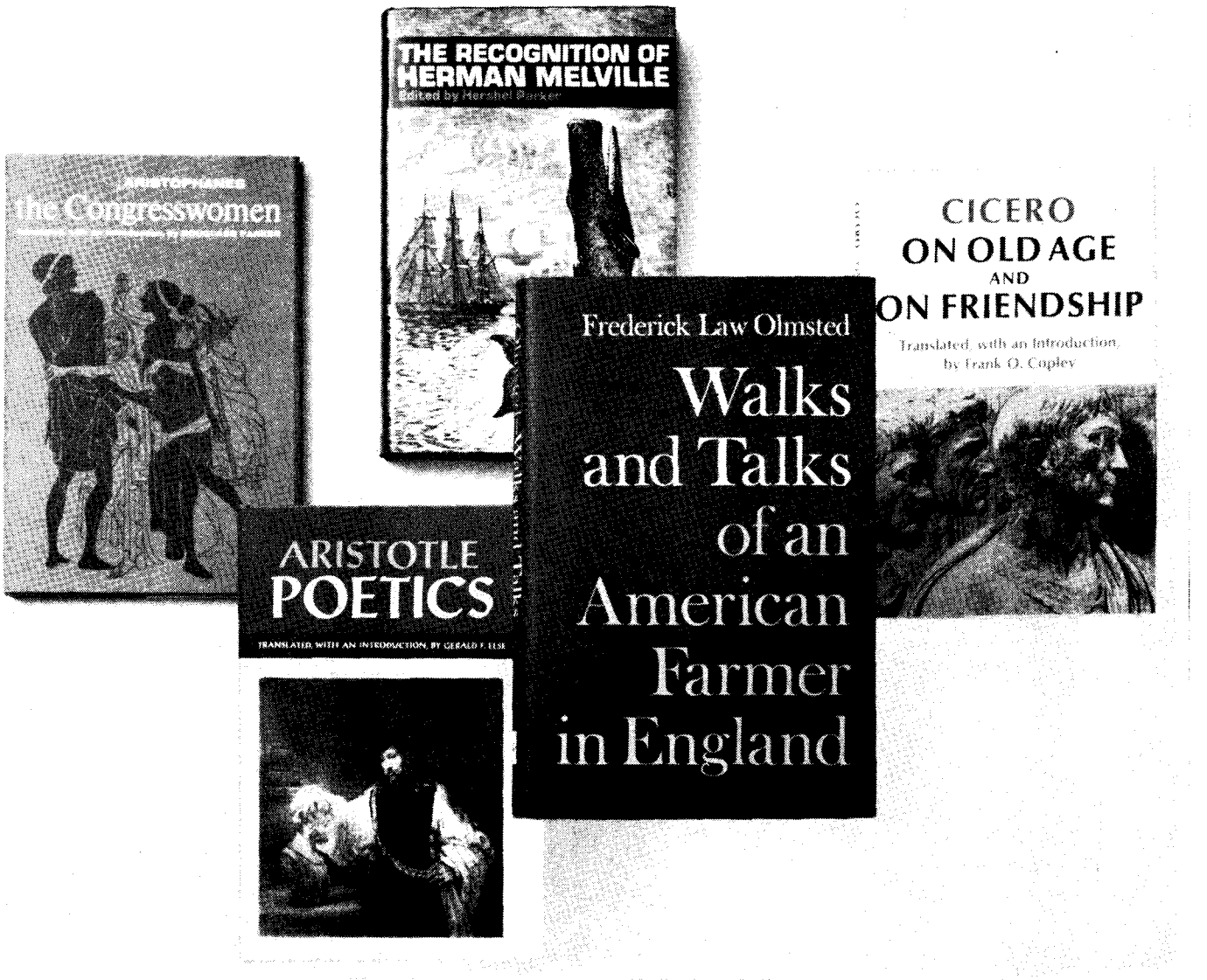

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losophers might have stepped out of poems by Robert Frost: "A man can't say he really owns anything in this world," said one. "The most he can count on is a lifetime lease on what he wants to keep." Another observed "that when his own life had come to an end, it would be as though a finger had been inserted in water and then withdrawn, leaving no trace."

Oldtimers on Anderson live alone, watched gently by those younger. Children inevitably go away, hoping to return "when their work on the outside is done." Island women, strangely young "in face and outlook," have radios, television, freezers, and washing machines, yet find their greatest joy in the woods, searching out mushrooms and ladies' slippers. There are natural poets and artists, instinctively creative, among them.

The Islanders "live in a world apart . . . responsible for one another." They bring gifts: a golden squash or red tomato out of the garden, a box of strawberries or jar of jelly, fresh-baked cakes and pies. They give each other permanents or cut each other's hair; those with cars fetch and carry for those without. After an Island funeral in the clubhouse, filled with potted plants and evergreen and quiet talk of community affairs and the deceased, a neighbor waits with a tractor to fill in the grave.

Mrs. Heckman writes of her poignant hope that the Island may remain unchanged. Weekenders and summer people are temporary nuisances who despoil the roads and beaches, littering the shore and the wading pool with broken glass and beer cans. Now are coming more subtle pressures. Already, the Island has lost its identity as a polling place, its right to drink its own unpasturized milk. Soon it may lose its school. Rumors of an influx of newcomers and ensuing "development" brought an old-timer's comment: "I really don't want to live to see it." Paved roads and continuous ferry service are simply not desired. "Progress is held of less importance than living space."

Anderson Islanders live the kind of life traditionally supposed to be the dream of other Americans. Mrs. Heckman's lyrical and evocative book poses the question whether this way of life will endure. For it can exist only by the sufferance of those who, giving lip-service to its values, in practice superimpose the patterns of suburbia. Meanwhile, island living has a quality all its own. Mrs. Heckman has captured its essence in this modest and thoughtful book.

The Harmony of Confederacy

And Promises to Keep: The Southern Conference for Human Welfare, 1938-1948, *by Thomas A. Krueger (Vanderbilt. 218 pp. $6.50), recounts the prewar efforts of Southern liberals to combat the evils of race discrimination and economic depression. Edwin Yoder, Jr., is associate editor of the Greensboro (N.C.) Daily News.*

By EDWIN YODER, JR.

THE SOUTHERN Conference on Human Welfare and *Gone With the Wind* were both products of the South of the late 1930s, and both reflected authentic sides of its character. But romance was, as usual, more durable; and while the film version of *GWTW* is shortly to enjoy its sixth revival, the Southern Conference was dead by 1948.

Why the difference? To ask that question is to ask why organized liberal politics in the South is usually a tempering force, rarely a decisive one.

The Southern Conference on Human Welfare, Thomas A. Krueger tells us in this thorough if occasionally pedestrian monograph, was the indigenous liberal South's response to the New Deal. Specifically, it resulted from the National Emergency Council's designation of the region as "the nation's No. 1 economic problem." It was a massive rallying of the Southern branch of the Roosevelt coalition; and like that coalition it brought together a mélange of improbable allies—laborers and farmers, Negroes and urban liberals, newspaper editors and a handful of high-minded Southern politicians like Brooks Hayes, Claude Pepper, and Lister Hill. (All the politicians, significantly, deserted the ship long before it sank.)

Its organizing convocation at Birmingham, Alabama, in July 1938 was perhaps the largest tent meeting of Southern liberals of all time. The roster was dotted with distinguished names. Its plenary sessions migrated to Chattanooga two years later, and to Nashville after that, and the immediate reason for the shift of scene is wry testimony to the hardihood of the native foe. It was Birmingham's "Bull" Connor who, more than two decades before his clash with Dr. Martin Luther King, forced the conference to segregate itself in the city's municipal auditorium—whites on one

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side of the aisle, Negroes on the other.

The Conference at first took its tone from patrician regional liberals like Dr. Frank P. Graham, president of the University of North Carolina, and Miss Lucy Mason, whose ancestor George Mason wrote the Virginia Bill of Rights. It would pursue economic uplift and good race relations, and it would strive for the repeal of the poll tax. But the strains that were to beset it were in view from the start. It was haunted by the race problem—Bull Connor saw to that. Indeed, plenty of sound Southern New Dealers, "liberal" in all save racial matters, bridled at the Conference's mild protest against discrimination. To Montgomery editor Grover Hall, Sr., race seemed an "extraneous issue."

In truth, the initial harmony of the Southern Conference was, as Dr. Krueger shows, the harmony of confederacy, not union. Before long the improbable allies would begin to feud over priorities, fight over foreign policy resolutions, and in general cultivate their own gardens. From the first the Conference—typical in this of Southern liberalism—lacked numbers, attractiveness to elected politicians, a principle of unity, and tough-minded leaders.

Professor Krueger exhaustively traces the Conference's decline from hope to collapse—from a faintly establishmentarian organization fighting the poll tax to a tatterdemalion postwar remnant, where a rump of hearty liberals fought with Communists, fellow-travelers, and Wallace Progressives over its ghost. The author is anxious to lift from the Conference the onus of a 1947 House Un-American Activities Committee charge that it was and long had been a "Communist front." He convincingly shows, I think, that this, like so many of the HUAC's smears, was nonsense.

The tragedy is that by 1948, when the Conference died out for good, few Southerners cared one way or the other. The Conference had been a creature of its time, and its flavor was distinctly prewar. But its high-minded founders could not have known that the answer, if there was one, to regional economic quirks lay in national affluence; or that Jim Crow would only yield, and even so reluctantly, to the overpowering federal intervention of our day.

Yet the story of the Southern Conference is a worthy one. It was, in Murray Kempton's phrase, "part of our time"—whether a ruin or a monument is debatable. Professor Krueger thinks it a monument. "The effort," he writes, "was enough; it stands in worthy contrast to the continued evasion of the region's most serious problems by the bulk of its political leaders."

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Preview of Toronto

Continued from page 29

Item: This Press is one of the very few members of the AAUP that pay all of the net costs of their universities' research publishing program without university endowments or subsidies, direct or indirect. In the last six years Toronto has made available more than $500,000 for this purpose.

Item: Its revenue pays the salaries of 300 people employed by the Press (200 of them at a printing plant where the composing room works three eight-hour shifts a day), the maintenance and operating costs of all the Press departments, and the costs of financing a building begun ten years ago.

Item: The Press's services include three bookstores that form the largest retail outlet in Canada outside the chain bookstores.

Item: Because it maintains a warehouse in New York City, the Press is the only publisher outside the USA whose publications are listed in their entirety in *Books in Print*.

Item: In the fiscal year ending June 30 next, the Press will have published about ninety books and grossed several million dollars. Some 25 per cent of its printing business is for other organizations—scholarly, specialized work, it is emphasized, which is not in competition with commercial printers.

Item: The backlist comprises a stout total of 750 titles, seventy of them in paperback. Generally speaking, at this Press a backlist book is one that promises to sell for five years. This too is an important source of income.

Item: The Press assists in or wholly supports the publication of eleven academic journals, most of them quarterlies, for which it acts as publisher.

All in all, they will be keeping you pleasantly busy and interested up here, beginning with tomorrow's social festivities and continuing on Monday morning with a trip to the Downsview Division of the Press. Situated on University property on the outskirts of the city and completed last summer, it houses the printing, publications, order, warehouse, shipping, and accounting departments, which formerly were located on the St. George Campus, where the editorial department remains. To your agent's nonmechanical eye, Downsview seems a model of its kind: a one-story building of modern design with facilities for the afore-noted requirements, together with conference rooms, catering service for employees, and even air-conditioned, sound-proofed cubicles for proofreaders, who use tape recorders instead of the old-fashioned copyholders.

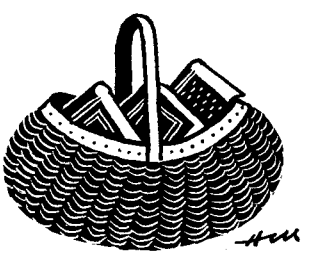
You will also be calling at the Royal Ontario Museum, now an integral part of the University, the third largest in the British Commonwealth, and renowned for its Chinese collections and as a center for research in archeology, paleontology, etc. A special exhibit at the convention will be Yale's Vinland map, which is not the favorite cartographical work of Christopher Columbus's more passionate adherents. It is rumored that Chester Kerr, director of the Yale University Press, will stand guard over it around the clock; this would appear to inhibit Mr. Kerr's activities as AAUP president.

And you will be hearing, at luncheon on Monday, an address by Professor Marshall McLuhan, Toronto's most eminent academic firecracker. At this writing he has not yet revealed to the arrangements committee the subject of his speech, a touch of showmanship regarded by some as characteristic. A cross section of opinion suggests that folks up here are mildly amused by the paradox of Professor McLuhan predicting the demise of the written word even while he is seeing that a lot of his own words get into print. Just the same, he is Toronto's boy, at least by adoption—he is now director of the Center for Culture and Technology, and professor of English at St. Michael's—and it was his own University's Press that established his name by publishing his *The Gutenberg Galaxy* (1962), which paved the way to *Understanding Media*.

And so to a few footnotes. During off-hours you will be wandering in the Yorkville area near the University, a gathering place for the local hippies. Their hair is as long as that of our own kooky kids but, one would guess, somewhat less pedicular; and on the whole they are harmless if noisy . . . Good restaurants abound in Toronto, and agreeable mineral-water parlors where they are probably still saluting the triumphant Maple Leafs . . . Be sure to ask for some issues of the Press's sprightly little house organ, *Press Notes*, which deals lightly and learnedly with matters like punctuation, prefaces, and index-making . . . If you are a New Yorker, you owe it to yourself to ride on the clean, quiet Toronto subway; by comparision with our own an esthetic experience.

That's all until next year, and do I hear some talk about the University of Hawaii as host for your Association's 1968 meeting? Your agent, dutiful as always, is willing to go anywhere.

—JOHN K. HUTCHENS.



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Continued from page 30

eau's writings, few of which were printed under his direct editorial supervision. Fourteen Thoreau scholars are already busy comparing manuscripts with printed versions, a five-year stint that will produce thirty volumes of "pure" text.

Mark Twain makes an especially good subject for this kind of re-editing because, in a sense, he was "de-edited," bowdlerized, and in a few instances suppressed by his family and literary executor. What we will now get is a "pure" corrupt text, so to speak, just as Twain wrote it. With Emerson, a computer will probably be used to trace the numerous passages from his *Journals* that found their way into later essays and lectures. In addition, undated sections will be dated by an analysis of the ink, paper, and handwriting in the original mss. And as with other authors, a Hillman Collating Machine will be employed to compare different versions of the same material.

The immediate value of the project, as MLA officials see it, is primarily for the scholar. Secondarily—as the National Endowment points out—it will improve our image abroad, where students of American literature have had to contend with hard-to-come-by and haphazardly edited publications. Long range, it is hoped that less expensive, popular editions will be produced from these authorized texts—possibly by commercial publishers who presently see no hope of recouping the heavy investment necessary to do a multivolume work (it will cost the University of California Press at Berkeley an estimated half-million dollars to publish the forty volumes of Mark Twain).

At present the National Endowment's subvention goes entirely into editorial preparation, and at the current level this will run to about $1,500,000 over the life of the project. (The MLA actually budgeted its costs at close to $2 million, but money from other foundations has taken up some of the slack.) Future grants may also underwrite the costs of publishing as well as editing, in which case it is a good bet that trade publishers will step forward to get their share. Much will depend upon the future mood of Congress, which prefers Founding Fathers to poets and storytellers when it comes to preserving monuments. This year the Endowment requested $5 million and got $3,500,000 from the House, with the Senate yet to act. The issue has been muddied by an unrelated grant to Professor David Kunzle of the University of California at Santa Barbara, whose study of the nineteenth-century comic strip ran afoul of Representative Durward G. Hall of Missouri. "Would you

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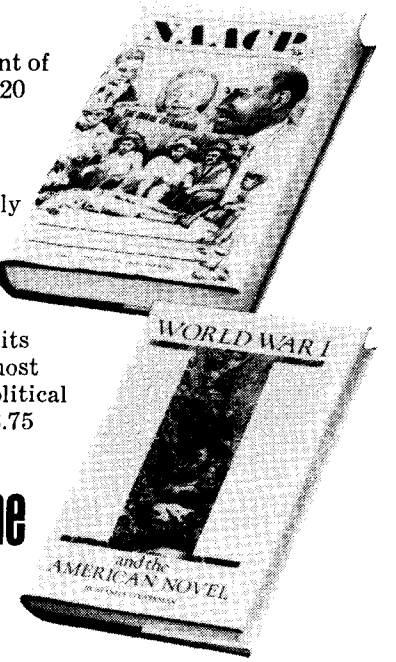

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believe a comic book that cost $8,739?" he asked his colleagues.

Whatever exceptions Congressional critics may take, the MLA's grand design is not likely to displace the humanist. My only personal reservation concerns the aura of academic solemnity that surrounds the program—which in places reminds one of *Good Housekeeping* magazine's guarantee of purity. Every volume in the forthcoming MLA series will carry an official "Seal of Approval" denoting that the product has met rigorous standards on the proving grounds. No call-backs for defective mechanisms here! We are assured that "the printed copy has been proofread five times by the editors themselves."

Still, I suppose the "national treasures" deserve to be restored to a condition commensurate with their greatness. Nothing quite as challenging has been undertaken by American scholarship, and no publishing program as ambitious as this has ever been tackled by our university presses. A task for which they are uniquely equipped, it is monumental in more senses than one.

—David Dempsey.

Conrad

Continued from page 38

legated to comparatively brief sections in earlier biographies, it was a period of great future importance. For Miss Allen it was only part of the pregnant sea years, which encompassed voyages in Caribbean and Mediterranean waters as well. Mr. Sherry limits himself to the Far East, in the most detailed view we have to date—in effect a chart upon which we can trace the routes of much of Conrad's composition, from *Almayer's Folly* and *Outcast of the Islands* (1895 and 1896) to *The Shadow-Line* and *The Rescue* (1917 and 1920). Characters and incidents, according to Sherry, grew out of prototypes that were then amalgamated with other people and places out of Conrad's past, as he chose from among them those that appealed to his sense of exile and alienation and presented examples of "close, isolated circumstances in which an important choice of action had to be made." On such occasions—if we are to weave the various strands of literary detective work into a suggestive unity—Conrad's conscious and subconscious creative methods converged into his most memorable fiction.

What all the scholarly sleuthing adds up to is that a complex and enduringly significant writer imaginatively revised his experiences into his fiction, and that those reconstructions were made out of conscious as well as subconscious needs to both censor and rewrite his past.

Curiosa

Restif's Novels, or An Autobiography in Search of an Author, *by Charles A. Porter (Yale. 441 pp. $10), probes the life of the prolific eighteenth-century novelist in order to expose whatever merits may exist in his work. Laurent LeSage is the author of "The French New Criticism."*

By LAURENT LeSAGE

"THE ROUSSEAU of the gutter," Nicolas-Edmé Restif de la Bretonne (1734-1806) was the author of fifty works in 200 volumes, half of them novels. As a forefather of Naturalism and a pioneer in the autobiographical novel, Restif has earned a certain place in French literary history; but as an artist he has never had much status. Literary critics have been happy, in the main, to turn him over to collectors of *curiosa*, to social historians, or to biographers with leanings towards psychoanalysis. Most of the studies have dealt with the man, few with the author.

Charles A. Porter, feeling that a writer capable of interesting other writers of the rank of Geothe and Schiller (not to mention Gérard de Nerval and Valéry) deserves a bona fide literary study, has here undertaken to examine the relationship between Restif's life and his work. It is a method particularly susceptible of exposing what intrinsic merits exist in this great bulk of fiction considered generally worthless. When an author has put as much of himself into his writing as Restif, the parallels can be drawn very clearly.

Mr. Porter pursues his task through an exhaustive analysis of each novel in chronological order, commenting and illustrating from the text, and his conclusions do not invite caviling. Restif is greatest as an artist when he is least an artist. His habitual embellishments and aggrandizements, whether inspired by his desire to emulate his renowned contemporaries or to indulge his personal mythomania, all but condemn him. If he is saved, it is for those passages where he forthrightly describes what he knows and what he has seen—for a few pearls in the manure pile, to borrow a phrase from an early reviewer. At his best Restif gives us glimpses of life in the streets of eighteenth-century Paris, or rural bits that show real peasants talking and working. His most effective plot material is his own life, when least transposed. "What is good in Restif is his autobiography," Mr. Porter sums up.

Such a verdict, although meant purely as a judgment of artistic merit, nevertheless points right back to the man Restif as the major subject of interest—

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Restif the self-taught peasant who printed his own books and supervised their curious illustrations; the nocturnal wanderer who carved mementoes on the stone walls of the Ile Saint-Louis; the psychopath whose erotic obsessions make him a prize subject for psychoanalysis. His story has previously been told in French, notably by Marc Chadourne, and in English by C. R. Dawes. Mr. Porter's focus on Restif's craft throws, by refraction, more light on this life and personality about which we remain impenitently curious.

There are writers, Jean Giraudoux once declared, who are far more important than their works—writers whose existence seems essential and their works almost superfluous. The epigram fits Restif only in a sense, for his writings are the indispensable means of reaching him. If for that reason alone, it is regrettable that few of them are easily obtainable in French and almost none in English. *Le Paysan perverti, La Vie de mon père, Monsieur Nicolas, L'Anti-Justine* (to name his most significant titles) deserve new, scholarly editions and translations. Perhaps Mr. Porter's monumental study, superbly presented by Yale University Press, may provide the incentive.

Those Who Evaluate

The French New Criticism: An Introduction and a Sampler, *by Laurent LeSage (Pennsylvania State. 219 pp. $5.75), explicates a trend in Gallic literary interpretation that concentrates on creative works in the context of the society from which they derive. Anna Balakian is a professor of French and comparative literature at New York University.*

By ANNA BALAKIAN

PRIMARILY on the basis of their negative attitudes toward existing forms of literary criticism, a group of professors of French literature has recently aroused interest in French literary circles. Judging from Laurent LeSage's selective examples (with translations in the appendix for the non-French-reading public) and his clear, expository statements about them in this provocative and controversial book, the practicing critics have abandoned historically- and esthetically-oriented criticism, in which they had gained authority and evolved a tradition and discipline, and are now encroaching on the domains of sociology, philosophy, and linguistics, where they are at best fringe workers. Playing on borrowed lyres, they are demonstrating secular profundity in areas where they have no status as philosophers, scientists, or creative artists.

Professor LeSage, who is in his own right an esteemed critic of French literature, provides a quick bird's-eye sampling of what passes for French criticism today, ranging from scholarly dissertations to journalistic commentaries on literary works past and present. The collection, however, does not have the unity nor suggest the character of a literary coterie implied by the title words of New Criticism, for if some of the critics included participate in structuralism (the phenomenon currently in foment in Paris), others are included who are not connected chronologically or ideologically with the structuralists. The book does focus on a basic element in the evolution of the critical genre: the fact that the critic is turning away from the study of the artist in relation to his work in order to concentrate on the opus in the context of the society from which it derives and for or against which it stands.

PROFESSOR LeSage is impartial and noncommittal in his explanation of the trend, but his subjectivity is revealed in his choice of "critical" writers worthy of note—significantly suggesting that he is impressed by this particular approach to criticism. These new critics are not to be confused with the American "new critics," who are also concerned with the text itself, but whose attention is centered on the esthetic values inherent in the work and highlighted by their scrutiny of style. For the structuralists, as Professor LeSage points out, interest in esthetics is subordinated to the sociological factor and thematic revelations of philosophy that can be acquired from the work.

Therein lies a grave danger, for is it not possible then for an author to become putty in the hands of his critic, and for his work—interpreted out of the cerator's context and intention—to be drawn into the frame of reference of the critic? To be precise, when Lucien Goldmann talks of the "national structure" as viewed by Racine, how can we be certain that he is not describing, rather, his own interpretation of the national structure of Racine's time? The critic has in effect left himself susceptible to conscious or unconscious falsifications of the spirit of the writing he is explicating.

Our poor, tired languages submit to changes of meaning even as the selfsame human form acquires new attire with each successive epoch. Words in themselves are therefore unreliable testimony on which to base an interpretation of a philosophy or vision. Sartre, whom I am surprised to see in this company in view of his biographical approach to the study of such writers as Baudelaire, Flaubert, and Genet, has the scholarly probity

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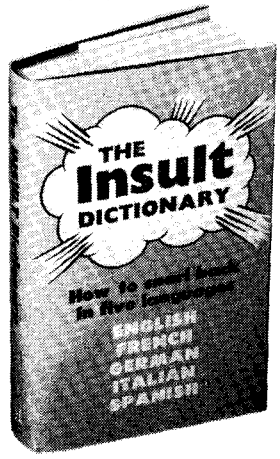

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when chastising Baudelaire for his way of life to do it as an existentialist and in terms of existentialism rather than to attribute to the poet's vision an existentialist tinge. The tendency in the new critics is to absorb the writer of another era into their own conceptual perspective.

Many are the implications of this more active, less subservient role that the critic is assuming vis-à-vis the artist. For one thing, the new critics will have to be read not so much for the light they shed on the authors being scrutinized as for the interest they generate in their own mental gymnastics and insights. In some circles anticipation of a new novel by Robbe-Grillet is already based not so much on a desire to read the work as on finding out what the critics will say about it. The critic has placed a heavy burden on himself, for he must vie continually with the target writer in terms of intelligence, strength of personality, and verbal alchemy.

A MUCH more serious implication, but far too vast to be considered here, is that a shrewd manipulator could turn this form of criticism into a powerful weapon of propaganda whereby revered writers of the past could be made to lend weight to causes of which they knew nothing.

Not an arbitrary choice, such as Laurent LeSage's, but time alone will tell if any of these "critics"– many of whom have as yet written too little to merit formal appraisal–are worthy of equal time with the writers on whose works they feed their monologues. Professor LeSage, alert to the importance of the subject, has been the first to collect enough material to indicate the direction and to make his personal nomination of the future leaders in the field.

But while the critic strives to be recognized as a creative artist, so far the creative writers themselves have best succeeded in originating new critical dimensions and in revising periodically the hierarchy of our literary values. In this guise it is not the professional critics nor the editors of literary journals, but Gide, Valéry, Breton, and Sartre who loom large as directors of the French critical conscience of the twentieth century.

LITERARY I.Q. ANSWERS

Column One should read: 1. bandstand. 2. bridesmaid. 3. daffodil. 4. Old Fashioned. 5. landward. 6. scandalized. 7. uneducated. 8. widespread. 9. behindhand. 10. sandalwood. 11. dashboard. 12. headland. The incomplete words in the introduction are *vindicated* and *damned*.

Milestones

Continued from page 32

win O. Reischauer (1950). The foundation of a new understanding between erstwhile enemies, this study stimulated many books about Japan and its institutions.

WORLD PEACE THROUGH WORLD LAW. By Grenville Clark and Louis B. Sohn (1958). Originally regarded by many as a crackpot document, this work is now universally respected and one of the principal blueprints on which optimistic and knowledgeable people build their hopes for a peaceful world.

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EDUCATIONAL WASTELANDS: The Retreat from Learning in Our Public Schools. By Arthur Bestor (1953). One of the first effective challenges to the postwar "education for adjustment," *Educational Wastelands* opened a path for a whole series of critical evaluations, not only of educational practice but of social and business behavior.

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ILLINOIS TEST OF PSYCHOLINGUISTIC ABILITIES. By James J. McCarthy and Samuel A. Kirk (1961). A breakthrough on the diagnosis and treatment of the mentally retarded both in the United States and abroad was made by this work.

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a point of departure for subsequent works.

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CIVIL LIBERTIES AND THE CONSTITUTION. Edited by Paul Kauper (1962). The author examines recent controversial decisions of the Supreme Court relating to civil liberties.

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MINNESOTA STUDIES IN THE PHILOSOPHY OF SCIENCE. Vol. I: The Foundations of Science and the Concepts of Psychology and Psychoanalysis. Edited by Herbert Feigl and Michael Scriven (1956). Vol II: Concepts, Theories, and the Mind-Body Problem. Edited by Herbert Feigl, Michael Scriven and Grover Maxwell (1958). Vol. III: Scientific Explanation, Space, and Time. Edited by Herbert Feigl and Grover Maxwell (1962). This series, reporting the results of research sponsored by the Minnesota Center for the Philosophy of Science, has been of significant value to philosophers and scientists in their search for an understanding and definition of some of the basic problems in scientific theory.

THE BIOLOGY OF HUMAN STARVATION. By Ancel Keys, Josef Brozek, Austin Henschel, Olaf Mickelsen, and Henry Longstreet Taylor (2 vols., 1950). With large areas of the world battling the problems of hunger, this work is important for its contribution to scientific knowledge of the morphology, biochemistry, physiology, psychology, and medical aspects of calorie undernutrition, cachexia, starvation, and rehabilitation in man.

NOTRE DAME

VATICAN II: An Interfaith Appraisal. Edited by John Miller (1966). In this symposium participants in the Vatican Council relate and debate their experiences during the ecumenical conclave and chart theological expression ecumenically, based on the decrees of the Council.

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ATHENS AND JERUSALEM. By Lev Shestov (1966). The great Russian philosopher, rebelling against rationalism and scientism, affirms the truth of the biblical message and an omnipotent, personal God.

THE MANDARIN AND OTHER STORIES. By Eça de Queiroz (1965). Thought by many to represent the final flowering of the European novel, *The Mandarin* has not only created a demand for other de Queiroz works in English, but focused attention on the extraordinary balance of sentiment, suavity, irony, and humor characteristic of the Portuguese.

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OHIO TOWN. By Helen Hooven Santmyer (1963). A worker in regional history discovers universality in the quiet ways in which men have lived during an obscure episode in the American experience.

THE UNCOMMON DEFENSE AND CONGRESS, 1945-1963. By Edward A. Kolodziej (1966). The Houses' use of their power of the purse to influence military-force levels, weapons systems, and strategic policy raises the fundamental question whether popular government can be maintained under the hazardous conditions of international tension.

OKLAHOMA

THE INDIAN: America's Unfinished Business. Compiled by William A. Brophy and Sophie D. Aberle (1967). The eighty-eighth volume in the tremendously effectual Civilization of the American Indian series is the report of the Commission on the Rights, Liberties, and Responsibilities of the American Indian, conducted at the research stage under the Fund for the Republic.

PLOWMAN'S FOLLY. By Edward H. Faulkner (1943). The face of America is said to have been changed by the author's thesis that the moldboard plow was the least satisfactory implement for the preparation of soil for the production of crops; and that surface incorporation of organic material by means of the disk-harrow should be adopted.

ATHENS IN THE AGE OF PERICLES. By Charles Alexander Robinson, Jr. (1959). From this first volume to the twenty-first—*Amsterdam in the Age of Rembrandt*, by John J. Murray, now in press—the Centers of Civilization Series has contributed to world understanding of the nature and cultural impact of urban life from earliest times to the present.

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A STUDY OF HISTORY: Abridgement of Vols. I-VI. By Arnold Toynbee (1947). This best-seller established Toynbee with the layman as a leading historian-philosopher, and forced scholars to pay attention to his theories.

WHITE COLLAR. By C. Wright Mills (1951). The first of Mills's books to have broad influence both within and outside his own field, *White Collar* set the pattern for his later work, especially *The Power Elite* and *The Sociological Imagination*.

THE OXFORD ANNOTATED BIBLE WITH THE APOCRYPHA, REVISED STANDARD EDITION (1966). Hailed as the first truly "ecumenical Bible," this translation has the endorsement of the National Council of

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Churches and the Imprimatur of Richard Cardinal Cushing.

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AN INTRODUCTION TO SURREALISM. By J. H. Matthews (1965). A thorough analysis of the art movement based on internal evidence.

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WILD FLOWERS OF WESTERN PENNSYLVANIA AND UPPER OHIO BASIN. By Otto F. Jennings (1957). Illustrated with 200 watercolor illustrations by Andrey Avinoff, this volume focused attention on plant life in the United States generally, as well as in western Pennsylvania, and thus contributed to man's present concern about the conservation of natural resources.

PRINCETON

THE PAPERS OF THOMAS JEFFERSON. Edited by Julian P. Boyd (1950-). Seventeen out of a probable total of sixty volumes in this distinguished series of documents have already been published.

MIMESIS: The Representation of Reality in Western Literature. By Erich Auerbach. Translated from the German by Willard R. Trask (1953). In the field of esthetics and history of literature, this work may be one of the most important published in the last fifty years.

THE POLITICS OF THE DEVELOPING AREAS. Edited by Gabriel Almond and James S. Coleman (1960). This major effort to compare the political systems of Asia, Africa, and the Middle East, and Latin America has had a catalytic effect on other studies of the developing areas of the world.

TROY: Publications of the Excavations Conducted at Troy by the University of Cincinnati. Edited by Carl Blegen and Marion Rawson (1950-). Noteworthiness is in the quality of research and scientific presentation here of historic remains.

RUTGERS

THE COLLECTED WORKS OF ABRAHAM LINCOLN (1953). An eight-volume set places in chronological sequence the entire written record of the great political and moral leader.

THE ARTIFICIAL INSEMINATION OF FARM ANIMALS. Edited by Enos Perry (1945). First published as presentation of a theory by contributors from half a dozen countries, this work led to rapid and world-wide employment of artificial insemination to improve the quality of livestock.

THE PATTERN OF HUMAN CONCERNS. By Hadley Cantril (1966). A new technique for appraising the social dynamics of other people is here made available, together with a nearly unique method for comparing and equating these findings over long periods of time, as well as between the least and the most highly developed societies.

STRANGERS IN THE LAND. By John Higham (1955). Winner of the John H. Dunning Prize, this was the first one-volume history of immigration into the United States. It has served as the basis for many subsequent studies.

THE LIFE OF ADMIRAL CHRISTOPHER COLUMBUS BY HIS SON FERDINAND. Translated and edited by Benjamin Keen (1959). According to many historians, including Samuel Eliot Morison, this was the cornerstone of Western Hemisphere historical writing.

SOUTH CAROLINA

THE PAPERS OF JOHN C. CALHOUN. Vol. I, 1801-1817, edited by Robert Lee Meriwether (1959). Vol. II, December 1817-July 1818, edited by W. Edwin Hemphill (1963). More than 30,000 Calhoun papers have thus far been collected; the completed set is expected to total from twelve to fifteen volumes.

THE FORGING OF AMERICAN SOCIALISM: Origins of the Modern Movement. By Howard H. Quint (1953). Modern politics is illuminated by this study, which traces U.S. Socialism from the first wave of German immigrants in the 1870s to the founding of the Socialist Party of America in 1901.

THE CATAWBA INDIANS: The People of the River. By Douglas Summers Brown (1966). Despite their constant friendship for the white man and help to him in war, the Catawba Indians have been neglected by historians. Here they are treated to a full-length study.

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MODES OF BEING. By Paul Weiss (1958). The cornerstone of Mr. Weiss's philosophical system, this book was the only current work of philosophy to be chosen for the White House Library during President Kennedy's Administration.

THE LONDON STAGE, 1660-1800 (1960-). To date eight volumes have appeared of this monumental work, under the editorship of five scholars—Charles Beecher Hogan of Yale, the late William Van Lennep of Harvard, George Winchester Stone, Jr., of New York University, Arthur H. Scouten of the University of Pennsylvania, and Emmett L. Avery of Washington State University. It represents more than a quarter-century of collaborative effort.

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CLASS AND CLASS CONFLICT IN INDUSTRIAL SOCIETY. By Ralf Dahrendorf (1959). A work that has been extremely influential in reorienting the approach of modern sociology, by cutting through the tangle which has grown up around the subject since Marx.

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A TEACHING METHOD FOR BRAIN-INJURED AND HYPERACTIVE CHILDREN. By William M. Cruickshank and others (1961). This work was cited in the *NEA Journal* as one of the outstanding education books of the year.

THE TEACHER OF BRAIN-INJURED CHILDREN: A Discussion of the Bases for Competency. Edited by William M. Cruickshank (1966). The articles collected here resulted from a seminar held in Washington, attended by specialists in education, general medicine, neurology, psychiatry, and psychology.

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TRIBES THAT SLUMBER. By Thomas M. N. Lewis and Madeline D. Kneberg (1957). An illustrated history of the earliest peoples who inhabited the region of the Tennessee Valley Authority, this study was the result of almost twenty-five years of research, starting in 1934 when Lewis and Kneberg initiated the large-scale excavations in the reservoir areas later to be flooded by TVA lakes.

LAW, STATE, AND INTERNATIONAL LEGAL ORDER: Essays in Honor of Hans Kelsen. Edited by Salo Engel and R. A. Métall (1964). A collection of twenty-eight essays by jurists, political scientists, sociologists, and students of international relations from many countries. The articles bear directly on Kelsen's sociological and legal philosophy, especially his "Pure Theory of Law."

TEXAS

PLATERO AND I. By Juan Rámon Jiménez. Translated from the Spanish by Eloise Roach (1957). Now in its eighth printmg, this translation has achieved the status of a minor classic.

THE ROYAL COMMENTARIES OF THE INCAS AND GENERAL HISTORY OF PERU. By Garcilaso de la Vega, el Inca. Translated from the Spanish by Harold Livermore (1966). An English version of the first great work of history to come out of the New World.

THE EDGE OF THE STORM. By Agustín Yáñez. Translated from the Spanish by Ethel Brinton (1963). This rendition of the most important novel by Mexico's most important novelist introduced his brooding, difficult, but significant work to the American public.

OTHER INQUISITIONS. By Jorge Luís Borges. Translated from the Spanish by Ruth L. C. Simms (1964). A major work by Argentina's greatest literary figure.

THE HANDBOOK OF MIDDLE AMERICAN INDIANS. Edited by Robert Wauchope (1964). Four volumes of this twelve-volume work on Indian cultures of Mexico and Central America have already appeared; the next two are about to be published.

TORONTO

DICTIONARY OF CANADIAN BIOGRAPHY, Vol. I (1966). Chosen by the ALA as one of the reference books of the year, the initial volume includes biographies of British, French, Scandinavian, and Indian subjects up to the 1700. A further twenty volumes will probably be required to bring the Dictionary up to the contemporary period.

THE GUTENBERG GALAXY. By Marshall McLuhan (1962). Considered by many critics to be the best work by the author of *Understanding Media.*

VANDERBILT

FUGITIVES' REUNION: Conversations at Vanderbilt. Edited by Rob Roy Purdy (1959). The Fugitive group of poets active at Vanderbilt in the early 1920s got together thirty years later for public lectures, readings and private conversations. These last were recorded, and this book consists of the edited transcript from the tapes.

THE CLONAL SELECTION THEORY OF ACQUIRED IMMUNITY. By Sir MacFarlane Burnet (1959). This book consists of the Abraham Flexner Lectures in Medicine given at Vanderbilt in 1958 by the theoretical biologist Sir MacFarlane Burnet, who in 1960 shared the Nobel Prize with Sir Peter Medawar. The lectures were based on part of the work that won Sir MacFarlane the Prize.

CLASSIFICATION FOR MEDICAL LITERATURE. By Eileen R. Cunningham (1955). The late Eileen R. Cunningham, who was medical librarian at Vanderbilt from the 1920s until her retirement in 1958, created a system for classifying medical literature, described here.

WASHINGTON

ON THE POET AND HIS CRAFT: Selected Prose of Theodore Roethke. Edited by Ralph J. Mills, Jr. (1965). A collection of essays, reviews, and other brief prose pieces by a major American poet who was also an extraordinary teacher, reveals much about his development as a poet.

NORTHWEST COAST INDIAN ART: An Analysis of Form. By Bill Holm (1965). This pioneering analysis of the formal elements of two-dimensional Northwest Coast art results from years of investigation by an artist and teacher who has a unique firsthand knowledge of Indian painting, carving, and dancing.

SOVIET AND CHINESE COMMUNISM: Similarities and Differences. Edited by Donald W. Treadgold (1966). Leading authorities

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shed light in an area where illumination is of crucial importance today.

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LET'S READ: A Linguistic Approach. By Leonard Bloomfield and Clarence L. Barnhart (1961). The master text for the Bloomfield-Barnhart reading system, a program based upon the early spoken-language experience of children.

SPANISH-AMERICAN LITERATURE: A History. By Enrique Anderson-Imbert. Translated from the Spanish by John V. Falconieri (1963). This unique study provides a panorama of 400 years of literary endeavor.

AMERICAN POLITICAL TERMS: An Historical Dictionary. By Hans Sperber and Travis Trittschuh (1963). The words and phrases spontaneously coined by politician and statesman are defined and documented in historical sequence.

WESLEYAN

LIFE AGAINST DEATH: The Psychoanalytical Meaning of History. By Norman O. Brown (1959). A slow starter, this spread through the intellectual underground and emerged as a "classic" post-Freudian interpretation of twentieth-century civilization.

JAMES DICKEY: Poems 1957-1967 (1967). The individual and cumulative impact of a decade of work mark the poet as a voice of exceptional skill and powerful popular appeal.

NEW YORK LANDMARKS: A Study and Index of Architecturally Notable Structures in Greater New York. Edited by Alan Burnham (1963). A significant force in mustering the growing legion of those intent on preserving the nation's artistic heritage.

WISCONSIN

A SYMPOSIUM ON THE USE OF ISOTOPES IN BIOLOGY AND MEDICINE. By Hans T. Clarke and others (1948). The first book of any length dealing with the application of isotopes to purposes other than military, this was also a pilot work on the uses of nuclear research for humanitarian purposes.

SOLAR ENERGY RESEARCH. Edited by Farrington Daniels and John A. Duffie (1955). One of the earliest books to assemble results of serious scientific efforts to harness for man's use the energy available from the sun's rays.

LAND TENURE. Edited by Kenneth Parsons, Raymond J. Penn, and Philip M. Raup (1951). Scholars and administrators from many countries deal extensively and intensively with one of the most pressing and explosive problems faced by underdeveloped nations.

PESTICIDES AND THE LIVING LANDSCAPE. By Robert L. Rudd (1964). One of the earliest qualified scientists to write responsibly and extensively on these matters, Rudd has laid the groundwork for what is certain to be a serious concern during the second half of this century.

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THE COURAGE TO BE. By Paul Tillich (1952). This remarkably lucid definition of the anxiety of modern man and his ground for faith beyond the experience of meaninglessness, guilt, and despair was perhaps the most concise statement of Tillich's position.

THE MEANING OF EVOLUTION. By George G. Simpson (1949). An authoritative explanation of the forces that have been acting to bring about evolution, plus an examination of human aims, values, and duties in the light of what science discloses about the nature of man.

MANKIND EVOLVING. By Theodosius Dobzhansky (1962). Mr. Dobzhansky proposes that human evolution must be understood as the interaction between two components —the biological, or organic, and the cultural, or superorganic.

THE VINLAND MAP AND THE TARTAR RELATION. By R. A. Skelton (1965). Publication of the earliest known cartographic presentation of any part of the Americas, coupled with an account of an early mission to the Mongols, suggested striking implications about the history of the Viking navigations.

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MUSIC TO MY EARS

Day on the Downs, Nights in Town

LONDON.

WAS THAT a tear running down the face of the statue to the late John Christie in the Glyndebourne garden, or was it just another trickle of the rain that falls on the just and the unjust alike when they venture an excursion to Sussex on a May afternoon? Perhaps there was nothing there, really, but an illusion bred of looking out where the memorial to the founder of the Glyndebourne Opera stands—having just heard the first act of the first Puccini opera (*La Bohème*) ever given in this shrine created to the greater glory of Mozart.

The works of many others joined those of Mozart while Christie senior was still alive, but they all seemed, for one good reason or another, within the perimeter of the premise for which Christie and his singer-wife created the world-famous activity on their ancestral estate in the early Thirties. That was to devote their energies and resources, spiritual as well as monetary, to doing things which could be better done within the framework of a 700-seat theater than anywhere else. Both are now dead; their son George is chairman of Glyndebourne Productions, Ltd.

Operatic values are divided, of course, into visual and aural. What can be done better for *Bohème* at Glyndebourne than at most other places is, curiously, mainly to its visual advantage. Henry Bardon's scenic concept for Act I shows, for once, an area which is believably a Parisian attic, rather than a portion of a warehouse arranged on the stage of Covent Garden, the Metropolitan, or La Scala. It is damp-looking and cluttered, as an artist's attic should be, and reached by an interior staircase, as most attics are. It is succeeded by an artfully conceived Café Momus, in which the audience appears to be looking from the back through to a perspective of Paris, and by a suitably bleak setting for Act III.

Within this frame, the able, dramatically experienced Michael Redgrave has created a pattern of action decidedly more realistic than the operatic average, in which all the common galumphings and gestures of the Bohemians have been expunged. Perhaps, for Redgrave, they never existed; but he has, in any case, utilized his youthful, mostly little-known cast with purpose and credibility. As a group, they were vocally more than respectable; several, such as the Mimi (Anna Novelli), Marcello (Attilio D'Orazi), and Rodolfo (Ottavio Garaventa), could go all the way up the international ladder. They lived and died as Bohemians should, with ardor and intensity and a Redgrave-bred believability.

What was less endearing was the suggestion at this dress rehearsal that the final musical results would fall short of what is classically considered the house standard, established by the late Fritz Busch. Whatever else John Pritchard may be, he is not, for my taste, a conductor of Puccini . . . yet. His was, literally, Puccini by the book—all the tempo indications firmly observed, no indulgence in liberties, let alone latitude or license. There is some question, however, whether flexibility is not more to the advantage of Puccini than firmness. The ebb and flow of the score is not mathematically prescribed, like water in the locks of a canal. It needs some influence of nature as well, preferably the nature of a conductor reared in its special context. There were indications, also, that the Italian singers, with all good will, found adjustment to Pritchard's procedure difficult, and that the orchestral playing was somewhat thin of color for the palette Puccini utilized for these "scenes" from Murger.

Well, the tolerant reader might mentally comment, change the conductor and the premise comes out right. But how do you change the conductor when he is also music counselor for the Festival, especially when George Christie's outline of future intentions for his Glyndebourne states: "We plan to build our repertoire around those who have already worked for us and with whom our productions and performances can in varying degrees be identified." The answer is you can't, any more than you can amend the Glyndebourne mystique of an hour-and-a-quarter "dinner interval" even when it comes between Acts II and III of *Bohème*, which could well be finished in less time, permitting the audience to refresh itself as it might.

In individual terms, Glyndebourne best confirmed its talent for seeking out highly promising artists at an early period of their careers—namely, Novelli. Her young supple voice should take on substance as it matures, and her modest-looking but sympathetic Mimi already shows an artistry above average. Also to be marked for future attention was the solid, Bastianinish sound of D'Orazi, already a commendable Marcello, and the pleasant, if as yet incompletely formed, tenor timbre of Garaventa. The audience found the most to applaud in Alberta Valentini, perhaps because Musetta has the most familiar music to sing. She was workmanlike and capable of more personality projection than the others, which may argue that she is: 1) more experienced; 2) harder for Redgrave to control. As the latter has recently accepted responsibility for productions in the season of 1968 and 1969, his influence will doubtless prevail. But somehow Redgrave-Pritchard does not build quite the same sort of expectancy for Glyndebourne that Ebert-Busch did.

EARLIER in the week, the difference between the English and the American way of meeting an operatic emergency was demonstrated when Josephine Veasey reported ill for the evening's *Carmen* at Covent Garden. In New York (or Chicago or San Francisco in season) the management would call up another Carmen and hope for the best. In London, they call up another country and hope for something better.

The response, in this instance, came in the form of Lyne Dourian, a young mezzo from Paris. It came also in the form of a Carmen not unfamiliar from such bygone Carmens of Latin background as Bruna Castagna. In short, Mme. Dourian is a shortish, plumpish Carmen, one who has not yet assumed a glamorizing attitude toward the part and, if luck holds, never will. She plays the part honestly, modestly, and to a gratifying dramatic result. Hers is essentially a strong, well-focused mezzo which, either for reasons of inexperience or the strain of adjusting to a conductor with whom she had not rehearsed, was not wholly under control. But there was, latent if not always wholly exposed, a temperament and timbre which could, together, make her a Carmen of quality.

Conductor Charles Mackerras had his share of tempo problems with the unfamiliar principal, but there was good judgment, sound taste, in his Bizet—as there was in the intimate, atmospheric setting of Georges Wakhevitch. Of special interest to those who may have seen it elsewhere was the Don José of Jon Vickers, a vastly more sophisticated conception and much better sung than previously. The Escamillo was Peter Glossop, stolid and secure; the Frasquita a solid-sounding Maria Pellegrini, who might go places—such as to Lillas Pastia's in the leading role.

The new halls on the South Bank have added area and seating to London's resources, but not, as presently constituted, to acoustical quality. Listening to Shura Cherkassky perform Mendelssohn (E-minor Prelude and Fugue) and Mozart (A-minor Sonata) was much like attending a practice session in an empty hall, though most of its 1,000 seats were filled. It is bright, unmuffled, and well proportioned, but many adjustments are necessary before it has warmth and resonance.

—IRVING KOLODIN.

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Intercontinental Palaver or Pith?

CBS TELEVISION'S *Town Meeting of The World* is billed as "a global dialogue, via satellite—a series of occasional confrontations" among representatives of different nations and cultures. It has become clear, however, that the real confrontation inherent in this program is the one between the network and the politicians who are invited to participate.

CBS has a choice. It can either knuckle under to the politicians and let them exploit an exciting new form of international communication for their narrow purposes, or it can make them pay a price for admission to the global town meeting. If the past record of discussion programs gives any clue, the network will refuse to exact the toll, and the live, international exchange will follow the trivialized, frustrating path of domestic confrontations that come to viewers in studio simulations of press conferences where politicians face journalists in endless rounds of slippery evasions. This would be too bad. For we have been intrigued by the possibility that Telstar II and Early Bird really presage a time when technology truly would be employed in the service of dialogue.

On the most recent of the *Town Meeting of The World* confrontations, Senator Robert F. Kennedy of New York and Governor Ronald Reagan of California, speaking from the United States, exchanged questions and answers with university students representing various nations, speaking from London. Charles Collingwood was the moderator. He announced the subject as "The Image of America and the Youth of the World." It was nothing of the sort. The youth of the world, reflected by the students, came through bright, sharp, and informed. The image of America, represented by the Senator and the Governor, was something else: Mr. Reagan was winsomely on stage and Mr. Kennedy was discursive; they dispensed platitudes and elder-statesmen advice. If the students knew that they were supposed to ask questions concerning the image of America, they ignored it.

Their challenges were mostly centered on the war in Vietnam. The queries were familiar and the answers were tired. What right does the United States have to be there? Who is the aggressor? Is the South Vietnam government representative of all the people? Questions were also put about civil rights in America, about relations with China, about the military coup in Greece. Even if the questions did have little to do with the stated theme of the program, they were all reasonable discussion-starters; but there was no meaningful engagement. The students tried: They attempted to pin the politicians; the politicians ran broken-field—and the moderator was no help. He acted as a permissive traffic cop content to let the drivers go where they pleased.

Here is the crux of the CBS choice in its confrontation with the politicians—the matter of control. I have seen four programs in the *Town Meeting of The World* series since it began in 1963. The first bristled with the passionate advocacy of the Common Market by Jean Monnet—an ex-politician. The third was electric with the intelligence of European students who ruffled the composures of President Eisenhower, U.N. Ambassador Arthur Goldberg, and Solicitor General Thurgood Marshall. The second was stuffy with the seminary jargon of international churchmen talking about "The Christian Revolution."

CBS, to save the series (and it is worth saving), must permit Mr. Collingwood to make the guests engage; the ground rules must be clear before they go on the air. If they wish not to play, there are others in public life who are willing and able to deliver dialogue and not rhetoric, with some respect for brevity and pithiness. If the "fat cats" won't appear, resist the temptation to have "star names," and get American students to hold up the Western end of satellite exchange.

The producer ought also to do some homework and identify in advance areas of real interest rather than open the proceedings to random, unstructured questioning. Then the moderator ought to see that the interest areas are brought out and developed, even if it means being politely rough on the politicians. A real town-meeting moderator traditionally has good manners, but he also has an agenda and a gavel. If the politicians make unnecessary speeches (as both the Senator and the Governor did by way of topping each other in final perorations), they can be edited out of the tape and more room will be left for meat (the programs are delayed "live," anyway). If the Establishment defers to the politicians in the guidance systems of Telstar II and Early Bird, the satellites will not be skylarks, alas, but merely low-powered geese.

—ROBERT LEWIS SHAYON.

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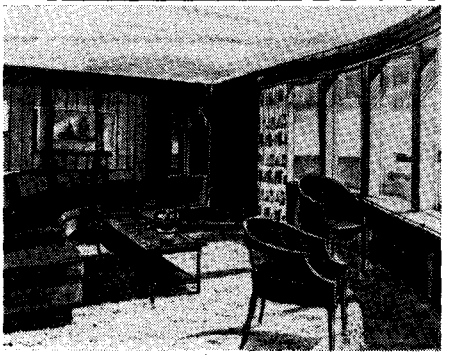

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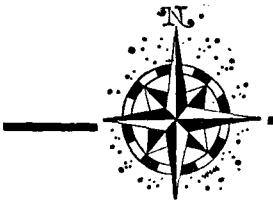

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The Happy Parks—II: Disneyland

TIVOLI, THAT BOSKY enclave of pleasure in the center of Copenhagen whose name has become a generic term for amusement parks, is 124 years old, more than ten times the age of Disneyland, which will mark its 12th anniversary this summer. In these short dozen years, Disneyland has achieved a sudden, enormous, and saturating fame. While its purpose to please is exactly akin to Tivoli's role in Danish life, while they are both amusement parks in the broadest sense, their personalities are diversely different.

There is an undeniably fey quality about Tivoli, perhaps grafted from the humor of the Danes, which is inclined to the elfin and the wry. Disneyland, while extremely well run, meticulously managed, manicured, and buffed to a high shine, relies heavily on its mechanical marvels for effect. To those in whom a strain of whimsy dwells in some magic-forest corner of their minds, Disneyland is pure pleasure. To those professional iconoclasts who made a loud point of walking out of *Mary Poppins*, either yawning or downright offended, Disneyland is a fake. But to dislike Disneyland is never to have entertained a childhood dream, never to have cast off the lines and sailed aloft on some gossamer fancy. Might as well not believe in the Easter bunny.

Disneyland calls itself the Magic Kingdom, and none of the elves I have escorted through the seventy acres ever argued that point with me. It is self-advertised as "the happiest place on earth." Not much argument there. No fewer than eleven crowned heads have strolled its flower-bordered boulevards and ridden down its mountains or cruised in its submersibles under its seas. Those who boarded the flights of fancy have been twenty-four presidents and prime ministers and heads of state, and twenty-seven royal princesses and princes, not counting any from the House of Romanoff. The State Department, which could use a few, calls Disneyland one of the most effective goodwill builders in the nation. Only once did it create international ill will—during the visit of Chairman Khrushchev when California police refused to guarantee his safety and doomed his visit to the park. One can only ponder what further détente might have been effected between Moscow and Washington if Disneyland had been closed to the public for one day and Khrushchev been given a private tour.

It took fifteen years of dreaming and planning to make Disneyland the enormous complex it is today. When construction began in 1954, Anaheim, 23 miles southeast of Los Angeles, was a dusty orange grove. Some 30,000 invited guests swarmed in on opening day, July 18, 1955. Walt Disney promised then that "Disneyland will continue to grow, to add new things, as long as there is imagination left in the world." Oddly enough, Georg Carstensen had made a similar prediction and a similar promise when Tivoli first opened outside Copenhagen in 1843. During its first decade Disneyland doubled the number of its attractions and tripled its investment, from $17,000,000 to $53,000,000. Its attendance figures soared from 3,800,000 its first year to nearly 6,500,000 at the end of its first decade. Its turnstiles have now toted well over 60,000,000 people.

Although Walt Disney has died, the Magic Kingdom not only lives, but, true to Disney's promise, it continues to

Babes in Disneyland

"IF YOU TAKE me to Disneyland I will be your best friend," said the little girl who lives in my house. And the Crown Prince, who is going on five and lives there, too, allowed that he might put away his hammer, with which he alters the furniture, refrain from loud shrieks except an occasional one of joy, and generally act like the tall people if only he could go, too.

All it meant really was a 2,600-mile flight and 27 more miles of driving, which is nothing if she is to be your best friend and he is to stop redecorating the interior decorations. When she is your best friend she is very daughterly with kisses and hugs, and the prince himself will give you an occasional wet smack frequently flavored with lollipop glue.

When we arrived at the gates and they saw the spires of the castles and the peak of a plastic Alp rising out of the magic preserve, the 100-watt Mazdas lit up in their eyes. It was at that moment that Mr. Disney—little did he suspect—became my very best friend, and had he been on hand and the proper gender, I would have awarded him a kiss and a hug with no more ado.

Inside the gates, we fell upon a walking assemblage of old familiar faces who stepped out of books we read at night. I refer to Winnie the Pooh, Pluto and Goofy, Pinocchio, the Three Little Pigs, and the Wolf, all of them got up in costume and there in the flesh and on the hoof. We looked upon Sleeping Beauty's Castle, and by then the day held such promise a small voice rose from the vicinity of my ankle. It asked quite plaintively, "Do I have to take a nap today?" It came from the prince, who wanted to waste no time on the pillow, and so we commuted his sentence and boarded Peter Pan's Flying Boat.

"Shoot 'em Down! Shoot 'em Down!" shrieked Captain Hook as we flew through the dark. And the small hand that was in each of mine squeezed hard and held on at least until we had cleared the crocodile who had swallowed the clock and suffered from a tick in the belly.

Not the least of the glories is "Small World," a cruise around a happy globe that dances and sings with joyous people. At the World's Fair in New York, where it first was shown, it warmed my soul and gave me hope for the future, but it is something else again to take small people on a cruise around a small but laughing world.

We boarded a boat and took off down a manufactured river. The signs said WELCOME ABOARD THE HAPPIEST CRUISE IN THE WORLD, and then we were truly off, sailing through Switzerland, which isn't easy if you have ever tried it by boat. The Swiss bell-ringers rang their bells and yodeled a happy song. Tivoli was a riot of lights. The pipers skirled on the papier-mâché moors, the Dutch girls danced, and the Chinese, under coolie hats, pushed pointed fingers up and down. There was Cleopatra and a dopey hippo, and mermaids gargling underwater.

Mr. Elegant Alligator sang in his rain forest and the hyenas laughed a finale. It was a fifteen-minute trip, and, considering that there are twenty-two boats, each holding fifteen passengers, some 65,000 people in a day can cruise down Euphoria River. The Matson people will excuse me—so will the Holland American Line and American Export and all—but the trip around the Small World was the happiest cruise I ever took.

Two steps and a skip and we were on board a submarine, and the captain's voice came over the loudspeaker, "Dive! Dive!" Bubbles came up by our window, and the Crown Prince was heard to utter a pronouncement. "Wow, look!" he ex-

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grow. This summer seven major attractions are being added. Adventurers are already boarding flat-bottom boats in the eerie moonlight of the blue bayou to begin a new adventure on the Spanish Main called "Pirates of the Caribbean." For fifteen minutes the adventurers slide down waterfalls, disappear into ghostly caverns, emerge into a harbor where a privateer is battling the fortress of a Caribbean port. Three-dimensional pirates appear, chase the womenfolk through the villages, set fire to the warehouses, and only barely escape from the conflagration that threatens to blow up the stores of gunpowder. Whew!

AH, but there is more, much more, on the inside! A "Flight to the Moon" sponsored by Douglas Aircraft, an "Adventure Through Inner Space" aboard "atomobiles," and a "People Mover" with rocket jets that whirl around, 90 feet in the air, are three innovations, new this year, that are dedicated to the world of space which Disney has called Tomorrowland. General Electric's "Carousel of Progress" with its six theaters revolving around audiences has been brought out from the New York World's Fair. A new restaurant will offer space-age service.

Like Tivoli, Disneyland fills the air with music and with fireworks. A Sunday-night hootenanny brings in folk

claimed. I did, and saw giant clam shells opening and closing, then turtles swimming, and giant sea serpents snaking around our craft. "Take her down to 250 feet," said the captain as we floated past the Lost Colony of Atlantis.

Before the day darkened, we had boarded the Santa Fe and Disneyland Railroad for the ride past the Grand Canyon in plaster, and into the Primeval World where dinosaurs and other uglies growl and grumble. We had sailed down the River of Adventure, skirting the hippo pool and the angry natives, taken the mule train ride, and floated down river on a steamboat.

When the tall people's arches began to ache I said it was time to go back to our hotel, which was the Century Plaza, 27 miles away in Beverly Hills. And if there was ever any disappointment about that day it was not about the Century Plaza, which has escalators and is therefore dandy, but it is not, after all, the Disneyland Hotel, which is on the very grounds.

"When we come again," the little girl said, "can we stay at the Disneyland Hotel?" "Yes we can," I told her, and she said, "I will be your best friend," and then she gave me a kiss as payment in advance. —H. S.

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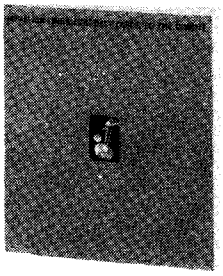

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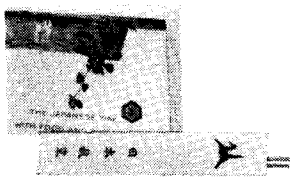

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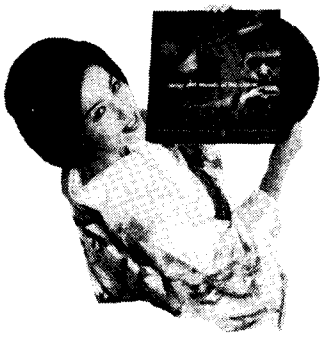

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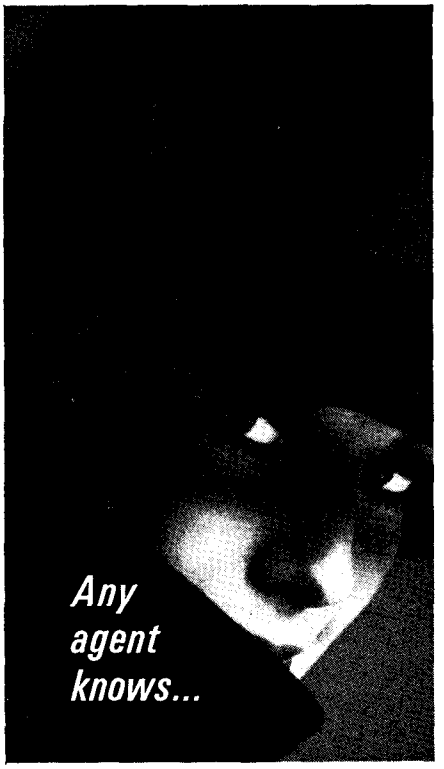

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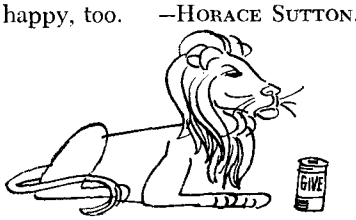
"All of the plans that Walt had begun will continue to move ahead without interruption," says Roy Disney, now president and chairman of the board of Walt Disney Productions. These plans, as staggering as they may sound, include the building of Disney World in central Florida, a 43-square-mile complex that will be twice the size of Manhattan Island. Besides the park, which will be similar to Disneyland and equal to it in investment, there is to be a championship golf course, tennis courts, horseback riding, water sports, and a whole string of hotels and motels. These vacation centers will carry a specific theme: They may look like a City of Tomorrow, a Frontier Town, or perhaps a South Seas Island. But beyond that modest start there is to be a 1,000-acre industrial park, a jet airport of the future with new methods to load baggage and passengers—a prototype for future air terminals. The planners point out that 300,000 people every year arrive in Florida on private airplanes. Perhaps most interesting of all is an experimental prototype community of tomorrow in which 20,000 people will live in a futuristic environment.

Before he died Walt Disney had said that the experimental prototype community "will always be in a state of becoming." In his mind, he said, "It will never cease to be a blueprint of the future where people actually live a life they can't find anywhere else today."

The 50 acres set aside for city streets will be completely enclosed for climate control. In this climatic cage, residents and tourists will stroll down one street or another coming upon a British square with an English restaurant and shops, an Asian marketplace, or a plaza in South America complete with restaurant and entertainment to match. Here the pedestrians will walk unmolested and undisturbed by traffic. Nowhere will there be a traffic light except perhaps underground, where the trucks will make their deliveries.

It is all a long way from Mickey Mouse and Donald Duck. They made life happy, too. —Horace Sutton.



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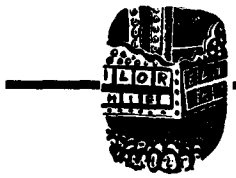

The Wrong Way

PROBABLY NO American filmmaker has tried harder to bring a literate quality to the screen than Joseph L. Mankiewicz. At times he has succeeded eminently well, and at others all the arrayed forces of commercialism have combined to defeat him. Certainly the lengthy script he turned out under immense pressure of time and cost for *Cleopatra* read far better than what eventually transpired in the theater. In that case he was attempting to rescue someone else's marbles, but in *The Honey Pot*, written and directed by himself, presumably he has no one but himself to blame for a curiously lethargic film based very loosely on *Volpone*.

This present-day updating of *Volpone* has Rex Harrison as a Mr. Fox inviting to his sumptuous Venice residence three former mistresses, arriving there on the assumption of his weakened and doomed heart and the further assumption that he will leave to one of them his earthly goods. As the stage manager of this cruel jest he employs a down-at-the-heels actor (Cliff Robertson), who, up on his classics, soon sees the inspiration for Mr. Fox's plan. So far, not so bad, but midway Mr. Mankiewicz drops his *Volpone* takeoff and turns it into a laborious and routine mystery, for one of the former mistresses is done in and it becomes a matter of who did it and why.

Very little of this makes for zestful film entertainment, although there are a few enlivening moments when the almost interminable dialogue shoots off sparks of wit. But, somehow, something went wrong. In spite of handsome sets and capable, if stodgy, photography, and in spite of a deft performance by Mr. Harrison, the film grows distinctly wearisome. I found myself wondering why. One possibility is that the females employed by Mr. Mankiewicz turned in disappointing performances as the shooting progressed. The three former mistresses are played by Susan Hayward, Capucine, and Edie Adams. Miss Adams gives one of her typical portrayals of a Marilyn Monroe-like film star (she is better in her television cigar commercials); Capucine is almost glacial as some sort of European countess; and Miss Hayward is totally clumsy as a frayed Westerner of wealth.

For a time, it appears that they will dominate the picture, but either all three had many of their scenes cut out, or the script was rewritten along lines that would not require their further presence. Miss Hayward is the one most summarily disposed of—lending strength to my hypothesis. Mr. Mankiewicz, throughout, appears to be trying to say something poetic and profound about time and living life to the full, for timepieces abound in the film, but something more exciting than this was needed. The deliberate pace of the direction hardly helps, either, and the plot turns, when they come, are long foreseen.

EVEN more unfortunate in its results is *The Way West*, a saga based on A.B. Guthrie's Pulitzer Prize-winning novel. In this, those stalwart oldtimers, Kirk Douglas, Robert Mitchum, and Richard Widmark (only lacking is John Wayne) trek their hazardous way along the Oregon Trail in 1843, lured by the promise of free land. Leader of the wagon train is Kirk Douglas, who is single-minded and ruthless in his determination to get the people in his charge to their destination. The infinitely knowledgable guide is Robert Mitchum (and also the most convincing of the players), and Richard Widmark is the head of one of the families making the journey. There are menacing Indians, rivers to ford, canyons to cross, and deserts to negotiate, and one might expect some of this to amount to spectacular adventure.

But it doesn't. Andrew V. McLaglen, the director, is at a loss as to how to handle his open spaces, and he appears to have been unduly fascinated by shots of those clumsy wagons tipping over. Obviously, there was no Ralph Nader around in those days to point out the lack of safety devices in the vehicles. Nor did Mr. McLaglen have much of a script to work with; and this fact may also account for the unusually weak performance of Kirk Douglas, who is simply unable to define any of his character's motivations. All in all, *The Way West* is about as flabby a Western adventure as has come along in a field already studded with costly failures.

A King's Story is a documentary based, so we are told, on H.R.H. The Duke of Windsor's "personal memoirs" and was made with the "full, personal cooperation of the Duke and the Duchess." One must not expect, then, any candid, hitherto unknown revelations about the private lives of this exceedingly public couple. Yet we do get a few from the surprisingly garrulous Duke, most of them having to do with his discomfort at having to wear as a young prince certain costumes at public functions, and how badly mauled was his right hand from having to shake so many hands during his world touring of the Twenties.

Most of the film, however, is made up of old clips, and many of these do have charm. We can see that the young prince was indeed a personable, even handsome fellow; that he was dutiful in his role as heir to the throne; that he rode well, was anxious to take his risks in the bloodbath of World War I; and that he became obstinate and willful only over the issue of the woman he loved, Wally Warfield, who became his duchess, and very nearly became the royal consort. The old headlines are given some life again, but you may be sure that nothing very embarrassing, or different from any of the familiar accounts, is shown.

A considerably more revealing and even significant film might have been made if Jack Le Vien, the producer, had not found it necessary to make an authorized version, for nothing derogatory to the Duke — in the form of reminiscences by those who knew him, or speculation, or historical fact — has been allowed to creep in. This is the trade made, one would suppose, for the right to include a few amateur shots of the Duke and Duchess at play and for appearances as present-day commentators.

For some sharp, bright amusement I would recommend instead *Made In Italy*, a lively compendium of screen vignettes and anecdotes, all done with the aim of showing Italians attempting to find the good and happy life in an increasingly changing society. So it is that we encounter a mysterious magnate engaged in managing high-level financial affairs, all imperiously handled through intercom directions to three harassed secretaries. The magnate turns out to be a Monsignor of the Church. In another episode, electronic bureaucracy is pilloried through the futile efforts of a Roman citizen to obtain his identity card. According to the computer, he simply doesn't exist. A rich, beautiful, elegant woman is pursued in her Ferrari by a man in a tiny Fiat; she agrees to an assignation, but all he wants, really, is to drive that car.

Nanni Loy, who directed this potpourri, is satiric and compassionate by turns. He examines the problems of the rich and the pride of the poor. And he has also obtained some sparkling performances, notably from Anna Magnani as a mother trying to cross a traffic-filled avenue to buy her children some ice cream, and from Alberto Sordi, as a philandering husband who convinces his wife that the strange lady in their bed is not there for the reasons she thinks. Virna Lisi, Nino Manfredi, Sylva Koscina, Catherine Spaak, and Walter Chiari all contribute nicely, and if there are a few fizzles among the jokes there is invariably an immediate recovery.

—HOLLIS ALPERT.

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A Newcomer Plus Two Top Stars

"I NEED to be driven. I need to be frightened into it. Dancing comes naturally to me, but daily discipline doesn't." Young Anthony Dowell of England's Royal Ballet, which has just concluded a triumphant stand at the Metropolitan Opera House, was speaking of both the burdens and the joys devolving upon one of the most gifted male dancers of our time. True, the luminousness of his artistry had to contend with the blaze of Rudolf Nureyev's dancing in the Royal Ballet and the golden perfection of Erik Bruhn's dancing with the American Ballet Theatre (playing next door at Lincoln Center), but even in such exalted company he made a striking impression.

That he is a natural dancer, there can be no doubt. When the Royal Ballet was last on tour of America, dance followers discovered for themselves a youngster who moved with marvelous musicality, whose lithe body appeared capable of doing whatever he demanded of it. But whether he has been driven or frightened into hard daily training in the intervening years, he has now emerged, at twenty-four, as a polished artist with a prodigious technique—projected with deceptive ease—and with a new authority as an actor-dancer (in his teens, he seemed a trifle bland).

The Dream, Sir Frederick Ashton's one-act version of Shakespeare's *A Midsummer Night's Dream*, was the first ballet created especially for Dowell (he is Oberon, the boy-king of fairyland). This was in 1964 and, he says, "It gets harder all the time. The problem is that Oberon is not a human. He's a creature, yet I must find ways of getting humor out of the character itself."

In his newest role he is also a boy—a boy-lord-of-the-jungle—in Antony Tudor's *Shadowplay*, but here he is a youth beset by fears, uncertainties, perils, and temptations not to be encountered in fairyland. In *Shadowplay*, there is a recurring stance, a semi-kneel as if the boy were sitting on an invisible throne; sometimes the face is composed, again it might be caught up in anguish (see illustrations), for Dowell must bring a variety of moods and responses to a powerful yet difficult role.

Variety, however, is his special gift. Not only has he mastered two aspects of youth in two different ballets, one by Ashton and one by Tudor, but he has also added to his repertory such challenging classics as *Swan Lake* and *Giselle*. He is the inexorable Messenger of Death in Kenneth MacMillan's *Song of the Earth*; he is a fine Romeo and, because of his inborn talent for pure rhythmic action, he excels in those abstract ballets which exploit the beauty and the prowess of the body.

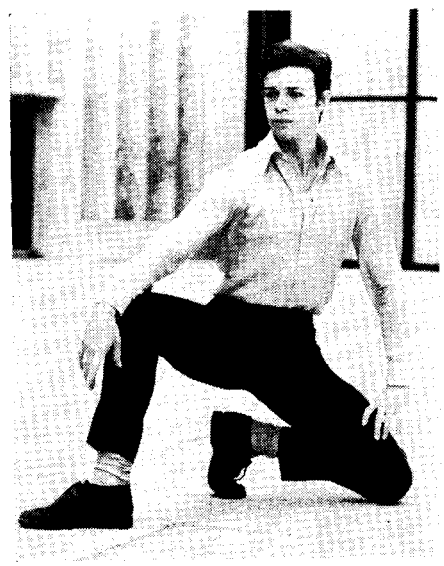
OF his personal repertory, he says, "The classical ballets are geometric. They are firmly established in style and in step. They are familiar. If you make a mistake, it shows. In modern ballets, maybe one like *Romeo and Juliet*, you can cover a technical mistake with a dramatic movement. *The Dream*? It is so long and so difficult, I guess my main aim is to get to the end!"

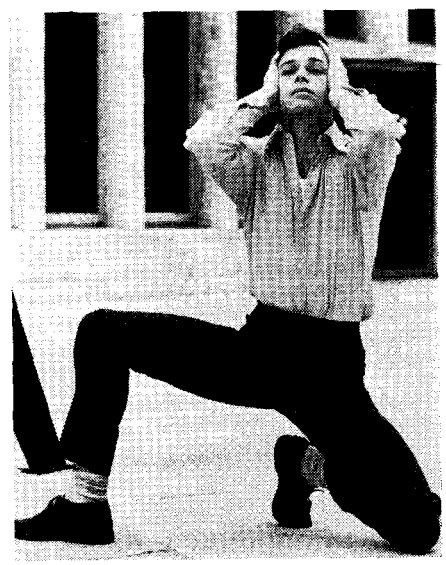
Dowell's chief guide to the interpretation of a role or to the style suitable for a given ballet is the choreographer himself. Says the young star, "The choreographer is the key to it all—this is especially true of Tudor. You do exactly as he says, even when he tells you that he wants to see the sun shining out of your back. Yes, there is a little of me in *Shadowplay*, but what the audience sees is mainly what he specifies."

Whether it is "a little of me," the specifications of the choreographer, or being "driven" and "frightened" into working relentlessly at his career, or a combination of all these factors, Anthony Dowell has now become one of the top male dancers in the world. Nureyev and Bruhn may well look to their laurels.

AT THE INSTANT, however, the Bruhn-Nureyev laurels are secure. Public adulation is theirs, and they accept both noisy and sighing homages with the gracious condescension of princes receiving the fealty of loyal subjects.

During the engagements now ended at Lincoln Center, Nureyev and Dame Margot Fonteyn were protected at curtain calls by phalanxes of stalwart ushers who kept the cheering fans from racing down the aisles to the stage of the Metropolitan Opera House. At the New York State Theater, Bruhn's devotees slithered through the side doors of the auditorium to stand by the orchestra pit and pelt their idol with flowers and petals. Did the two—Bruhn and Nureyev—deserve the almost hysterical ovations accorded them? Probably not. But the shrieks of the fans were directed at two of the world's great dance personalities. As two great dance artists, they earned the undivided attention and





—*Photos by Frank Derbas.*

Anthony Dowell—"In *Shadowplay*, there is a recurring stance, a semi-kneel as if the boy were sitting on an invisible throne; sometimes the face

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enthusiasm of the more reserved elements in their audiences.

Both, in separate theaters, gave us their Romeos. Nureyev's Shakespearean hero—which he played, oddly enough, rather like a melancholy Dane in the Royal Ballet's evening-long *Romeo and Juliet* (choreographed by MacMillan)—was distinguished by some of the most lyrico-dramatic dancing on view this season. Bruhn, who is a Dane, played Romeo in his own *pas de deux* version of the great love story, with a romantic impetuosity which his Russian rival lacked. Both, of course, provided their fans with that ballet bravura which is what turns mere people into fans.

A FEW more words about Bruhn are in order, since I devoted more space to Nureyev in an earlier issue. It was Bruhn's superb characterization of Albrecht in *Giselle* which led to the tossing of flowers and the uncountable number of curtain calls. But his greatest performance—and it was a thing without flaw—came in that masterpiece of Danish ballet, August Bournonville's *La Sylphide*, a ballet of 1836 in a stunning and tasteful production by the American Ballet Theatre. Bruhn, trained in the Bournonville style since childhood, danced the part of the Scotsman (lured from his wedding to a mortal lass by an irresistible and elusive creature of fancy, a sylphide) with his own personal intensity coupled with a command of romantic ballet style unequaled by any other dancer.

Bruhn, of course, did not carry off *La Sylphide* by himself. He had, as his partner in the role of the sylphide, the lovely Carla Fracci, the only major Italian ballerina of the day.

Fracci, who looks as if she had stepped from the frame of a delicately tinted lithograph of the last century, is soft of movement, airy, shy, utterly feminine. She is neither a dazzling virtuosa nor even a profound actress, but she is a ballerina of great charm and sweet accomplishments. Every male in an audience would instinctively want to protect her, and so it is that she is quite captivating as the sylphide (the American Ballet Theatre's Danish-born Toni Lander is now unmatched, stylistically, in the role) and a fine Giselle, especially in the delicate and misty measures of the second act in which she is the ghost maiden whose love for Albrecht transcends deceit and death itself.

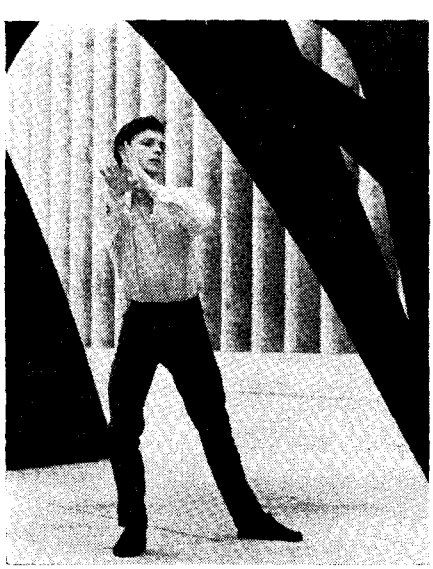
The local debut of Fracci, the eminence of Dame Margot, tended to obscure the accomplishments of other ladies of the ballet. Miss Lander not only excelled in *La Sylphide* but she also turned on her amazing flood of virtuosity in that technique showpiece, *Etudes*—choreographed by her former husband, Harald Lander—and gave us a new view of Lander in her pure and cool dancing of the *pas de deux* section (with her present husband and perfect partner, Bruce Marks) of Kenneth MacMillan's fine new abstract ballet, *Concerto* (Shostakovich). And in this ballet, America's newest ballerina, Cynthia Gregory, proved that her triumph as Odette-Odile in *Swan Lake* was no fluke; she made comparable dance magic in a non-narrative ballet.

Among the Royal dancers, the blonde and coquettish Antoinette Sibley was not only the perfect Titania to Dowell's Oberon, but also a delight in music visualization ballets. A colleague, Merle Park, caught the eye in a number of vivacious assignments, but the revelation of the depth of her artistry came with her interpretation of Juliet. There, indeed, was a fourteen-year-old girl child—a shy, terrified little thing whose innocence and whose ardor were inextricably linked. Seeing Miss Park's portrait in dance of the most poignant of Shakespeare's heroines I almost forgot the Fonteyn portrayal, such was Park's freshness and force. How fortunate to have two such Juliets: Dame Margot's radiant re-creation of youth; Miss Park's bearing of the terrible vulnerability of the very young.

Finally, just as you had made up your mind quite firmly that the American Ballet Theatre's Miss Gregory did the best *bourrées* to be seen anywhere, a dash to the Met simply proved that Deanne Bergsma's *bourrées* were like a coil of flawless pearls shimmering across the stage. Or were they better? Both, in truth, represented a dance detail gloriously.

As the two overlapping ballet seasons came to a close at Lincoln Center, thousands upon thousands of balletgoers—laymen as well as aficionados—knew that they had been participants in an unprecedented ballet boom. Lucia Chase, co-director of the American Ballet Theatre, had predicted correctly. Her company and the Royal Ballet were not opposed; they were simply juxtaposed to give New York a great ballet festival with the incomparable and distinctly different artistries of Erik Bruhn and Rudolf Nureyev; with the continuing magic of Dame Margot Fonteyn; with the discovery of Carla Fracci; with the births of a new choreographer (Eliot Feld) and a new ballerina of extraordinary powers (Cynthia Gregory) by the American Ballet Theatre; by superb dancing, despite individual anonymities, of two memorable corps de ballets; and by the excitement engendered by the restless, flourishing talents of such as Anthony Dowell, who has quite a lot more than his "a little bit of me" with which to illumine the world of dance.

—WALTER TERRY.



is composed, again it might be caught up in anguish, for Dowell must bring a variety of moods and responses to a powerful yet difficult role."

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Music Festivals U.S.A.—Summer 1967

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
EAST & SOUTH				
New York				
New York City	May 24-June 17	"Promenades"	Promenade concerts by New York Philharmonic. Soloists include Teresa Stratas, Shoshana Damari, Larry Adler, Leonid Hambro, Phyllis Curtin, others	Evenings at 8:30 Tuesday through Saturday
	May 30-September 4	Naumburg Symphony	Free concerts by Naumburg Symphony Orchestra in Central Park Mall	Evenings at 8:30 May 30, July 4, July 31, September 4
	June 5-September 19	Manhattan Opera Company	Free opera in English in Central Park Mall	Various evenings at 8 p.m.
	June 12-August 21	Folk music	Free performances at Delacorte Theater in Central Park	Monday evenings at 8 p.m.
	June 12-July 14	Lincoln Center Festival '67	OPERA: performances by Metropolitan Opera and Hamburg State Opera (first time in America); MUSICAL THEATER: *South Pacific;* CONCERTS: New York Philharmonic, Bath Festival Orchestra and Chamber Ensemble, L'Orchestre de la Suisse Romande; RECITALS: Stern-Istomin-Rose Trio, Shankar; BALLET: Stars of various Soviet companies in Russian festival of music and dance; DRAMA: *The Unknown Soldier and His Wife* by Peter Ustinov (world premiere); CZECH FILM FESTIVAL; EXHIBITS	Evenings daily, Wednesday and Saturday matinees
	June 21-August 13	Guggenheim Memorial Concerts	Free concerts by the Goldman Band in Central Park and Prospect Park; 50th Anniversary	Evenings at 8:30 on Wednesdays and Saturdays in Prospect Park; Thursdays and Sundays in Central Park (also 7 p.m. Friday)
	June 22-August 24	Museum of Modern Art "Jazz in the Garden"	Series of jazz concerts by various groups	Thursday evenings at 8:30
	June 23-August 27	Rheingold Music Festival	Jazz concerts at Wollman Memorial Rink in Central Park	Evenings daily except Tuesday and Thursday
	June 24-August 26	Forest Hills Music Festival	Concerts by Trini Lopez, The Monkees, Johnny Mathis, many others	Saturday evenings at 8:30
	June 28-July 5	Metropolitan Opera	Free concerts by outstanding Latin-American Central Park, Prospect Park, Bronx Botanical Gardens, Crocheron Park, Clove Lakes Park	Evenings at 8:30
	July 4-August 8	Latin American Concerts	Free concerts by outstanding Latin—American orchestras at Harlem Meer in Central Park	Tuesday evenings at 8:30
	July 10-August 9	Municipal Orchestra Concert Series	Free concerts in Washington Square Park, Seaside Park, Playground at Bronx Park East, Lincoln Terrace Park	Evenings at 8:00
	July 18-August 9	New York Philharmonic	Free concerts by New York Philharmonic in five city parks	Evenings at 8:30
Katonah	June 17-July 10	Caramoor Festival	OPERA: American premiere of Britten's *Burning Fiery Furnace; Curlew River;* CONCERTS; RECITALS: Peter Serkin, Antonio Janigro; DRAMA; BALLET	Fridays, Saturdays at 8:30 p.m.; Sundays at 5:30 p.m.

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LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Chautauqua	June 29-August 27	Annual Summer Festival	OPERA: *Madama Butterfly, Marriage of Figaro, Lucia di Lammermoor, Falstaff, The Crucible* (Ward), *The Gondoliers, Show Boat*; SYMPHONY; CONCERTS. Soloists include Iturbi, Warfield, Steber, Thebom, and Menuhin	Evenings at 8:30. Opera: Fridays, Mondays; Symphony: Tuesdays, Wednesdays, Saturdays; Chamber music: three Mondays
Woodstock	July 2-September 3	Maverick Concerts	Chamber Music concerts at Maverick Hall: Berkshire Quartet, New York Chamber Soloists, and other groups	Saturdays at 8:30 p.m.; Sundays at 3 p.m.
		Turnau Opera	Performances at Byrdcliffe Theater of *Rake's Progress, Pagliacci.*	Mondays, Tuesdays, Fridays, Saturdays at 8:30 p.m.
Saratoga Springs	July 7-August 27	Saratoga Performing Arts Center Festival	Summer home of Philadelphia Orchestra and New York City Ballet. CONCERTS: Van Cliburn, Henriot-Schweitzer, Goldberg, Bolet, Mormon Tabernacle Choir, many others;	August 3-27: Concerts Thursdays, Fridays, Saturdays at 8:30; Sundays at 3 p.m., July 7-30: Ballet daily, except Monday, at 8:30 p.m.
Brookville, Long Island	July 14-August 26	Long Island Festival	CONCERTS: Cincinnati Symphony New York Philharmonic. Soloists include Ricci, Arrau, Warfield, Hollander, Watts, Montoya; DANCE: Martha Graham, International Ballet Program and *Carmina Burana*	Fridays, Saturdays, Sundays at 8:30 p.m.
Glens Falls	July 22-September 3	Lake George Opera Festival	*La Traviata, The Marriage of Figaro, Tosca, The Crucible,* and *The Ballad of Baby Doe*	At 8:30 p.m. various days except Sunday
Connecticut				
New Haven	June 27-August 1	Starlight Festival Chamber Music	Concerts at Yale Law School	Tuesdays (except July 4) at 8:30 p.m.
Norfolk	June 30-August 18	Summer Concerts at Music Shed	Orchestral and chamber concerts	Friday evenings at 8 p.m.
Falls Village	July 1-September 2	Music Mountain	Chamber music featuring the Berkshire Quartet. Soloists include Abbey Simon, Paul Ulanovsky, Menahem Pressler	Saturdays at 3 p.m.
Hartford	July 5-July 26	Hartford Festival of Music	Concerts by chamber orchestra and chorus of University of Hartford	Wednesdays at 8:30 p.m.
New Canaan	July 9-August 27	Silvermine Guild Chamber Music Festival	Four chamber music concerts	Sundays at 8 p.m.
Massachusetts				
Lenox	June 30-August 20	Berkshire Festival at Tanglewood	OPERA: *Fidelio* (1805 version), with Kuhse, Shirley, Krause, Pracht, Berberian, Castel, Enns; Verdi Requiem, with Arroyo, Flagello, Molese, Troyanos; CONCERTS: Boston Symphony. Soloists include Ashkenazy, Menuhin, Van Cliburn, Perlman, Frank, Biggs, Janigro, Horne, many others	Fridays at 9 p.m.; Saturdays at 8 p.m.; Sundays at 2:30 p.m.
Rhode Island				
Newport	June 30-July 3	Newport Jazz Festival	Count Basie, Thelonious Monk, Dizzy Gillespie, many others	Evenings at 8 p.m.
	July 10-July 16	Newport Folk Festival	Pete Seeger, Theodore Bikel, Judy Collins, many others	Evenings at 8 p.m.
	August 17-August 26	Newport Opera Festival	Performances by the Metropolitan Opera on open-air stage of Verdi operas: *Macbeth, Rigoletto, La Traviata, Il Trovatore, I Vespri Siciliani, Otello, Aïda;* Recitals and chamber-music concerts featuring Verdi compositions	Evenings at 8:30 p.m.

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LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Vermont				
Marlboro	July 7-August 20	Marlboro Music Festival	Informal concerts and master classes at Marlboro School of Music, with Pablo Casals conducting the Festival Orchestra; Rudolf Serkin, director	Saturdays at 8:30 p.m., Sundays at 3 p.m. (July 7 and August 18 at 8:30 p.m.)
New Hampshire				
Hanover	June 26-August 19	Hopkins Center Congregation of the Arts	Concerts and lectures at Dartmouth College under Martin, Henze, Copland: CONCERTS; CHAMBER MUSIC; DRAMA	Concerts Wednesdays and Sundays at 8:30 p.m.
Pennsylvania				
Philadelphia	June 19-July 27	Robin Hood Dell Concerts	CONCERTS; CHAMBER MUSIC; RECITALS; Soloists include Anderson, Bjoner, Curtin, Flagello, Verrett, Graffman, Ricci, Van Cliburn, others	Monday, Tuesday, Thursday evenings
North Carolina				
Brevard	July 7-August 20	Brevard Music Festival	CONCERTS; RECITALS; CHAMBER MUSIC; OPERA: *Marriage of Figaro, Faust, Suor Angelica, Carmen, Murder in the Cathedral, Old Maid and the Thief;* also *Sound of Music.* Soloists include Rosalind Elias, John Alexander, Pennario, Spivakovsky, others	Fridays, Saturdays at 8:15 p.m.; Sundays at 3:30 p.m.
Florida				
Daytona Beach	July 12-August 6	Florida International Music Festival	CONCERTS: London Symphony Orchestra; Soloists include Vladimir Ashkenazy, Szymon Goldberg, Itzhak Perlman, Cervase de Peyer, Barry Tuckwell, Rosalind Elias, Judith Raskin, others	
MIDWEST				
Illinois				
Chicago	June 27-August 19	Ravinia Festival	CONCERTS: Chicago Symphony Orchestra and soloists, including Ashkenazy, Aitay, Bar-Illan, Menuhin, Perlman, Serkin, Starker, Streich, Van Cliburn, Janis, Louis Armstrong, Duke Ellington, many others	Tuesdays through Saturdays at 8:30 p.m.; Sundays at 4 p.m.
Michigan				
Dearborn	June 4-July 23	Fair Lane Festival	Dearborn Campus of University of Michigan features concerts, recitals, opera: Chicago Symphony's Baroque Orchestra, Yehudi Menuhin and Bath Festival Orchestra, Stratford Festival Orchestra, Caramoor Festival performances of Britten's *Burning Fiery Furnace* and *Curlew River*	Concerts: Sundays at 3 p.m. and 8:30 p.m. Opera: Wednesdays and Thursdays, July 5, 6 at 8:30 p.m.
Interlochen	June 25-August 20	National Music Camp	CONCERTS: BALLET: Van Cliburn, others	Evenings Saturdays, afternoons and evenings Sundays
Rochester	June 29-August 20	Meadow Brook Music Festival	CONCERTS, RECITALS: Detroit Symphony Orchestra, New York Pro Musica. Soloists include Vladimir Ashkenazy, Perlman, Peerce, Van Cliburn, Henriot-Schweitzer, Buswell, others	Thursdays, Fridays, Saturdays at 8:30 p.m.; Sundays at 6:30 p.m.
Missouri				
St. Louis	June-September	Municipal Opera		Daily at 8:15 p.m.
	August 11-August 26	August Opera Festival	Performances in English at Washington University of *Madama Butterfly, Barber of Seville, Trovatore*	Fridays and Saturdays at 8:15 p.m.

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LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Ohio				
Cincinnati	June 22-July 24	Summer Opera Festival	OPERA: *Tosca, Barber of Seville, Faust, Don Pasquale, The Medium, Rosenkavalier, Andrea Chénier, Traviata, Carmen, Fledermaus, Rigoletto*; BALLET	Wednesdays, Fridays, Saturdays, Sundays
Wisconsin				
Fish Creek	August 5-August 20	Peninsula Music Festival	CONCERTS; RECITALS: Johannesen, Nelsova, Buswell, Votapek, others	Wednesdays and Saturdays at 8 p.m.; Sundays at 3 p.m.
SOUTHWEST ***Arizona***				
Flagstaff	July 16-August 12	Summer Music Festival	CONCERTS; RECITALS; BALLET; FILMS; Johannesen, Nelsova, Harth	
New Mexico				
Santa Fe	July 1-August 26	Santa Fe Opera	American premieres of *Cardillac* and *Boulevard Solitude; Carmen La Bohème, Barber of Seville, Marriage of Figaro, Salome*	Wednesdays, Fridays, Saturdays
FAR WEST ***California***				
Saratoga	June 3-July 23	Montalvo Summer Music Festival	OPERA: *La Finta Giardiniera* (Mozart), *H.M.S. Pinafore*; CHAMBER MUSIC; RECITALS	Saturdays at 8:30 p.m. (*Pinafore* Sunday at 4:30 p.m.)
	July 1-August 27	Music at Paul Masson Vineyards	CHAMBER MUSIC; RECITALS	Saturdays and Sundays at 3:30 p.m.
Stanford	June 27-August 19	Stanford Summer Festival of the Arts, "Focus on America"	CONCERTS; CHAMBER MUSIC; JAZZ; New York Pro Musica, Grant Johannesen, Zara Nelsova, others; BALLET: Joffrey Ballet; DRAMA; FILMS	
Aptos	August 18-August 27	Cabrillo Music Festival	OPERA: *Three Penny Opera* (Weill); CONCERTS; CHAMBER MUSIC; RECITALS	Fridays, Saturdays, Sundays at 8:30 p.m.; also at 3 p.m. Saturdays and Sundays
Colorado				
Central City	June 24-July 29	Opera Festival	OPERA: *A Masked Ball, Don Pasquale, The Merry Widow*	Daily except Mondays
Aspen	June 26-August 27	Aspen Music Festival	OPERA: Fully staged productions of *Marriage of Figaro* (Mozart); *The Diary of a Madman* (Searle, American premiere); *Le Docteur Miracle* (Bizet); Concert performances of *Bluebeard's Castle* (Bartók); *Christ on the Mount of Olives* (Beethoven); CONCERTS; Master Classes. Soloists include Ravi Shankar, Carolyn Stanford, others	Operas Thursdays, Saturdays, Sundays; Concerts Fridays, Saturdays, Sundays
CANADA *Montreal*	For details of musical events during EXPO 67, *see SR*, Apr. 29			
Stratford	July 7-September 2	Musical events at Stratford Festival	OPERA: *Così* (in English); *Albert Herring* (Britten); CONCERTS, CHAMBER MUSIC, RECITALS: Yehudi Menuhin and the Bath Festival Orchestra; with Iturbi, Julian Bream, Rampal, Maureen Forrester, others	Concerts: Saturdays at 11 a.m.; Sundays at 2 p.m.; operas on various days, evenings at 8:30, matinees at 2 p.m.
MEXICO *Puebla*	May 6-June 11	Festival de Puebla	CONCERTS: Washington National Symphony, Paris Chamber Orchestra, Prague Quartet, Newport Jazz Festival groups and soloists; BALLET: Bolshoi stars, including Plisetskaya; Ballet Folklorico de Mexico	
PUERTO RICO *San Juan*	May 31-June 14	Casals Festival	Concerts and Recitals under the direction of Casals, Schneider, Mehta. Soloists include Casals, Arrau, Berganza, Piatigorsky, Stern, others	

—HEDY D. JELLINEK.

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RECORDINGS REPORTS: JAZZ LPs

PERSONNEL, DATA	REPORT
Eddie "Lockjaw" Davis: *The Fox and the Hounds.* Davis, tenor saxophone; with sixteen-piece band. RCA-Victor, stereo, LSP-3741, $4.79; mono, LPM-3741, $3.79.	Ever a confident fox, Davis is cornered by the hounds on one or two occasions, but he always gives them a good run. He is well aware of the value of contrasts and he uses his instrument's entire range effectively, opposing a warm lyricism in the lower register to shrill, ejaculatory improvisations in the upper. Eight of the numbers are insistently swung, but a slow ballad performance midway on each side provides a change of mood and tempo. The arrangements—full and never needlessly complicated—are by Bobby Plater, a fine alto saxophonist who served for many years in Lionel Hampton's ranks, and more recently in Count Basie's.
The Dukes of Dixieland: *Thoroughly Modern Millie.* Frank Assunto, trumpet, flugelhorn, and vocal; with sextet. Decca, stereo, DL 74864, $4.79; mono, DL 4864, $3.79. Bob Thiele: *Thoroughly Modern Bob Thiele.* Thiele, conductor; with big band; Teresa Brewer, Steve Allen, The Happy Girls, vocals; Glen Osser, Tommy Goodman, arrangers. ABC, stereo, ABCS-605, $4.79; mono, ABC-605, $3.79.	The Dukes, a much-improved group, are less reliant on the clichés of Dixieland than formerly. Nevertheless, the songs from *Thoroughly Modern Millie* require a period flavor, and this they provide with skill and good humor. There are several pleasant solos from Jerry Fuller (clarinet), Earl Washington (piano), and Frank Assunto, notably on "Jimmy," one of the neatest performances the band has ever recorded. Thiele's Happy Times Orchestra not only re-creates (with really surprising fidelity) the corny effects and vocal choruses of dance bands in the Twenties, but also introduces an occasional "hot" soloist, just as they did. Among the musicians involved in this tongue-in-cheek enterprise are Jimmy McPartland, Pee Wee Russell, and Urbie Green.
Teddy Edwards: *Nothin' but the Truth.* Edwards, tenor saxophone; Walter Davis, piano; Phil Orlando, guitar; Paul Chambers, bass; Billy Higgins, drums; Montego Joe, conga and bongos. Prestige, mono and stereo, 7518, $4.79. Booker Ervin: *Structurally Sound.* Ervin, tenor saxophone; Charles Toliver, trumpet; John Hicks, piano; Red Mitchell, bass; Larry McBrowne, drums. Pacific Jazz, stereo, ST-20119, $5.79; mono, PJ-10119, $4.79.	Edwards and Ervin are both hard-toned, forceful players, and neither is easy to type stylistically. To judge by the almost simultaneous appearance of these records, they have changed places, Ervin now recording on the West Coast, where Edwards made his reputation, and vice versa. Ervin's album benefits from better material, an imaginative pianist, and the tonal variety effected by the addition of a trumpet. On numbers like "Take the 'A' Train," too, the leader swings very infectiously. Although Edwards is, on the other hand, saddled with conga and bongos, the relatively warm lyricism of his approach to "Games That Lovers Play" and "But Beautiful" denotes a new maturity.
Duke Ellington and Ella Fitzgerald: *Ella and Duke at the Cote d'Azur.* Ellington, piano, with fourteen-piece orchestra; Ray Nance, cornet, violin, and vocal; Ben Webster, tenor saxophone; Ella Fitzgerald, vocal; with trio. Verve V6-4072, stereo, $5.79; mono, $4.79.	This set, which contains two records for the price of one, was recorded at the jazz festival in Antibes last year. On some numbers, Ella Fitzgerald is accompanied by the Jimmy Jones Trio, on others by the same trio and Duke Ellington's band. The last, occasionally joined by Ray Nance and Ben Webster, has six tracks to itself. The first and longest of these, "The Old Circus Train," is an eleven-minute turnaround on "Night Train," which originally derived from Ellington's "Happy-Go-Lucky Local." On it, the leader plays an assertive piano accompaniment to a long alto saxophone solo by Johnny Hodges, who after a few choruses is obviously wondering when, if ever, the train will stop. Previously unrecorded vehicles for the virtuosity of Cat Anderson and Buster Cooper are included, and there is a partly successful revival of "All Too Soon." Although nothing especially memorable happens, the set remains a revealing souvenir of a happy and boisterous occasion. It is a remarkable experience to turn from Miss Fitzgerald's abandoned performance of "It Don't Mean a Thing" here to *Brighten the Corner* (Capitol ST 2685), on which she sings fourteen hymns, from "Abide with Me" to "Rock of Ages." That she acquits herself so well in both contexts is a striking testimony to her artistry.
Harry James: *Harry James' Greatest Hits.* James, trumpet; with big bands. Columbia, stereo, CS 9430, $4.79; mono, CL 2630, $3.79.	Besides such over-familiar hits as "Ciribiribin," "You Made Me Love You," and "Sleepy Lagoon," this collection contains two titles named by the late Willie Smith as among his favorites. His alto saxophone is heard for just eight bars on "It's Been a Long, Long Time," and it stands out with the same kind of distinction that Bix Beiderbecke's cornet had in Paul Whiteman's orchestra. Smith, the one-time star of Jimmie Lunceford's band, is also the featured soloist in a musicianly version of "The Man with the Horn," where his tone and control are displayed to advantage.
Duke Pearson: *Sweet Honey Bee.* Pearson, piano; Freddie Hubbard, trumpet; James Spaulding, alto saxophone and flute; Joe Henderson, tenor saxophone; Ron Carter, bass; Mickey Roker, drums. Blue Note, stereo, BLP 84252, $5.79; mono, BLP 4252, $4.79.	Pearson's sunny, synthesizing role as pianist is not so strong rhythmically as Horace Silver's, but as composer-arranger he exercises similar control over the shape of the seven performances here. There are attractive themes and ensembles and, since he has an additional saxophone-flutist, there is less risk of individual solos assuming tiresome lengths. Henderson, now with Miles Davis, maintains a remarkable flow of ideas, while Hubbard is clearly making better use of his exceptional technique and luxuriating in it less.
Roger Ram: *I'll Remember April.* Ram Ramirez, piano; George Duvivier or Eddie Calhoun, bass; Ed Shaughnessy or Abdallah Zuhri, drums. RCA-Victor, stereo, LSP-3740, $4.79; mono, LPM-3740, $3.79.	That this is superior to the first Ramirez album (RCA-Victor LSP-3616) is due in large part to the formidable presence on most tracks of bassist George Duvivier. His sensitive and intelligent accompaniment enables the pianist to indulge his penchant for understatement frequently and fruitfully. The second side, by far the better, contains a spare, intriguing interpretation of Eddie Swanson's "To the Bird" and a driving Ramirez original entitled "Charleston Blues." On the first side, another original, "B Flat Blooze," proves more rewarding than the restrained investigations of show and movie tunes.
Bud Shank: *Music from Today's Movies.* Shank, alto saxophone; Bob Florence, piano, arranger, and conductor; Jimmy Zito, flugelhorn; Mike Melvoin, organ and harpsichord; Victor Feldman, vibraphone and percussion; Dennis Budimir and Herb Ellis, guitars; Frank Capp, drums. World Pacific, stereo, WPS-21864, $5.79; mono, WP-1864, $4.79.	Ingenious, mellow-sounding arrangements by Bob Florence showcase Shank's theme statement and boppish improvisations. The total effect—quite pleasing, but somewhat bland—is obviously aimed at the kind of mass popularity that has eluded most small jazz groups recently. Even more ingenious is *Victor Feldman Plays Everything In Sight* (Pacific Jazz ST-20121), whereon Feldman himself, by means of multitaping, plays some twenty instruments. After the sheer cleverness of it has been saluted, the musical result hardly seems to have been worth the effort.
Various Artists: *Jazz Bands, 1926-30.* Ada Brown; Bill Brown and His Brownies; The Chocolate Dandies; Oliver Cobb; Elgar's Creole Orchestra; Kentucky Jazz Babies; Hattie Burleson; Original Memphis Five. Historical Records 16, mono only, $5.00.	A heterogeneous collection of rarities typical of this label, the album contains several recordings of musical value made forty years ago. "Birmingham Breakdown" by McKinney's Cotton Pickers (alias The Chocolate Dandies) was made two years after Ellington's first version, but it shows the high level of proficiency attained by this Detroit-based band under Don Redman's direction. Records by Charles Elgar's big band, a Chicago group, may likewise be compared not unfavorably—at least from the ensemble viewpoint—with those of the same year by New York's acknowledged leader, Fletcher Henderson. As for Louis Armstrong's influence, it is equally evident in records made in Dallas and Wisconsin. —Stanley Dance.

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Mostly Monk

WE ARE APT to assume a proprietary interest in the work of the artists we most admire. And we may want to own their complete works, or at least be thoroughly acquainted with them all. But unless we are completely unreasonable about our creative heroes, we may be a bit more selective about which works we would recommend to a sympathetic friend or neighbor who professes curiosity about them.

I have such an interest in Thelonious Monk, so I approached a new two-LP set on Riverside called *The Thelonious Monk Story* (stereo, 9483/4; mono, 483/4) with high hopes. Monk recorded for Riverside between the mid-Fifties and early Sixties, the period of his rediscovery by both musicians and listeners, and most of the music has been out of print for a couple of years now. I hoped that perhaps the new album would put some of the best of it back in print. Unfortunately, it doesn't.

I hope I don't seem petty about this. To draw a parallel, there has recently appeared a new edition of Viking's *The Portable Faulkner*, edited by Malcolm Cowley. I don't suppose there is anyone with an intimate knowledge of William Faulkner's writing who, following his own taste, would not have done that volume somewhat differently. But, at the same time, there are very few who would have any major arguments with the job as Cowley has done it. I think, however, almost anyone acquainted with Monk's work will have major arguments with the job as Riverside has done it.

If one took a quick memorial consensus, written and verbal, concerning the best of Monk's Riverside records, it would include, among the piano solos and trios, his brilliant high-comedy version of "Tea for Two"; his superb display of personal piano techniques on "I Should Care"; his solo reading of "'Round Midnight," which is easily his best version of his most famous piece—those plus, as space would allow, his variations on Ellington's "It Don't Mean a Thing" and his brittle reading of the obscure ballad "You Took the Words Right Out of My Heart." For his best work as a composer while with the label, there are "Crepescule with Nellie," "Coming on the Hudson," and "Brilliant Corners." And from among the new versions of earlier Monk pieces done by larger groups, one might begin with the septet reading of "Off Minor."

From among these, only "It Don't Mean a Thing" and "Brilliant Corners" show up on *The Thelonious Monk Story*. It is a good album; it has good music. But it might have been a superb one.

There is also more recent Monk now in the shelves—his newest Columbia, *Straight, No Chaser* (stereo, CS 9451; mono, CL 2651). The LP is another recital by the current Monk Quartet, and, quite frankly, I am tempted to say that it is *just* another recital by the Monk Quartet.

Now, with Monk we are dealing with a major artist, and it would be difficult for him to be entirely dull. On the title blues, "Straight, No Chaser," he accompanies his tenor saxophonist, Charlie Rouse, with some abrupt piano figures which be builds interestingly over several choruses. Then in his own solo, Monk interplays fragments of his main theme and bits of his previous accompaniment to Rouse to high effect. His piano really sings out Ellington's "I Didn't Know About You." He is broadly comic with "Between the Devil and the Deep Blue Sea." And on the new piece, "Japanese Folk Songs," there is, in a piano and bass duet, the basis of a very good idea which I hope he will return to.

I consider it something of an affront for a reviewer to give direct professional advice to a musician, but I will point out that this particular manifestation of the Thelonious Monk Quartet has been around (with some minor changes of drummer and bass player) for more than seven years now, and I will add that I think it has said all it has to say, at least for the time being, on Monk's music. I suggest that it is time for a change of personnel; indeed, as far as I'm concerned, the need is drastic. At the very least, Columbia might consider assembling different groups and formats for future recordings.

Columbia also has a reissue called *Billie Holiday's Greatest Hits* (CL 2666, mono only). I suppose that's being a little straighter about it than if the set had been called *The Billie Holiday Story*, or something portentious like that. On the other hand, I can't exactly vouch for the integrity of that title because I don't know what were her "great hits" recorded for Columbia, or even whether she had any great hits while she was with that label. The album offers a good cross section covering the years 1935-1941, if not an ideal one. The emphasis is on the emotional and histrionic side of her talent rather than on the musical side.

We do begin with that marvel of rhythmic ease, "Miss Brown to You," but we move on to "I Cried for You," a seemingly impossible display of power from so technically small a voice, and we hear such miniature Holiday dramas as "When a Woman Loves a Man," "Solitude," and her own piece, "God Bless the Child." It seems to me regrettable that "A Sailboat in the Moonlight," a good performance by Miss Holiday and Lester Young, is included rather than "Me, Myself, and I," which is a contrapuntal masterpiece by the two of them from the same record date. (But then, maybe the former was a great hit back in 1937.)

Saxophonist John Handy is a West Coast success, a perennial crowd-pleaser at the Monterey Jazz Festival, and if *The 2nd John Handy Album* (Columbia stereo, CS 9367; mono, CL 2657) sells as well as the first, which was reported at the 1965 Monterey Festival (stereo, CL 9262; mono, CL 2462), then the company is going to be very happy.

On alto saxophone, at medium and fast tempos, Handy is a capable, basically Charlie Parker-inspired musician. On tenor, he is apt modishly to hop on the Coltrane. But when John Handy undertakes a ballad on alto, he is often a lyric artist. Unfortunately, there are no slow ballads on *The 2nd John Handy Album*. There is a long "Scheme #1," and it is just the sort of pretentious, quasi-modern-classical undertaking I think that jazzmen ought to avoid. Yes, they play the required "quarter tones" which our concert and electronic composers have recently become interested in, and they play them well. But jazz musicians have been playing effective quarter tones for more than fifty years. The trouble is that as a composition a piece like "Scheme #1" begs comparison with the other side of the fence in which jazzmen can only be the losers.

—MARTIN WILLIAMS.

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With this communique, Assistant Principal Yngve Magnuson at Franklin Junior High School in Minneapolis launched a school-wide experiment:

To replace textbooks with newspapers for the entire student body of 600 for a period of two weeks.

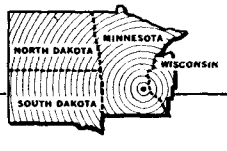
The project was one outgrowth of the Minneapolis Star's Newspaper in the Classroom project—a program developed with educators and spearheaded over the years by Edna Downing, English teacher at Sanford Junior High School in Minneapolis.

During the Franklin project virtually all course work, from English classes to home economics, science and music, was geared to information in the Minneapolis Star. Pupils pondered weather maps, editorials, want ads and stories in a total of 5,700 copies. At the session's end, a survey of teachers reported all-out success: A sharply increased awareness of the newspaper and the students' ability to read it more effectively.

The Newspaper in the Classroom project, together with the Star's World Affairs Program and the Minneapolis Tribune's Science Reading Series, is evidence of continuing efforts by newspapers to help young people in school become better informed through the medium they will read most during their adult lives.

Farsighted educational services such as these are additional reasons why the Minneapolis Star and the Minneapolis Tribune continue to be the most influential medium in the nation's 15th market.

MINNEAPOLIS STAR EVENING



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JOHN COWLES, *President*

665,000 SUNDAY • 520,000 COMBINED DAILY

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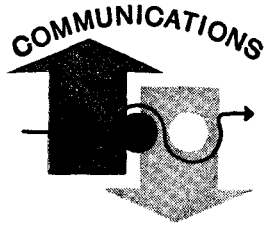
COMMUNICATIONS

Communications Editor: RICHARD L. TOBIN



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New Processes and Old Stupidity

THE COMPLICATED PROCESSES by which newspapers have been produced for half a century are in the midst of one of the truly great mechanical revolutions. Not since the invention of movable types half a millennium ago has there been such tremendous growth or fundamental change in the mechanics of setting, printing, editing, and distributing the daily press. Between 1900 and 1960 few significant advances were made in the production or editing of newspapers. Since 1960, almost every established system has been challenged by new methods, new ideas, and new engineering, often against the most stubborn labor union roadblocks.

John H. Colburn, editor and publisher of the Wichita *Eagle* and *Beacon* in Kansas and often a leading thinker and committeeman on newspaper problems, has come up with facts and statistics tending to prove the foregoing paragraph. Mr. Colburn says that the computer is the most revolutionary development in modern printing systems and most authorities are confident that by 1970 well over half the newspaper operations in this country will have computers geared to production. This is possible, at least in part, because special-purpose computers have fallen in price from $240,000 in 1963 to as low as $16,000 today. Mergenthaler, one of the largest of the printing machinery companies, has a Linotron machine in the works which, through computer processing of text copy, ad copy, headlines, column rules, etc., is capable of laying out a complete 8x10 page and developing it in negative form ready for printing. In Cambridge, Massachusetts, the American Newspaper Publishers Association is involved in vital technical research along these lines, while *Time* and *Life* experimenters are working with RCA on TV facsimile transmission and with IBM on computer processing which will eventually replace all known typesetting and press facilities.

Mergenthaler also has developed new types of perforators keyed to the computer-processed tape now fed through a cousin of the old-fashioned Linotype. One of these advances includes a keyboard shorthand that produces with one stroke words used frequently in ordinary newspaper writing. For example, the word "the" normally takes five keystrokes, including spacing, whereas with the new keyboard shorthand such words as "the" or "and" will require only one keystroke. Electronics has, indeed, helped speed typesetting in the average U.S. newspaper from ten to fourteen lines per minute, and the newspaper business is now starting to talk in terms of 600-1,000 lines of type per minute through the use of cathode ray tube printers. In still another experimental process, now at least twenty years along, John Perry of Palm Beach, Florida, has developed an electric eye which scans any typewritten or printed page and converts the characters on that page into electronic impulses on tape suited to typesetting machines. In other words, the tape isn't even punched out by human hands, but is done electronically.

The press associations, Colburn reports, also are thinking electronically these days, in this case in terms of regional computer centers. Instead of reams of copy pouring into the office on the teleprinter, newspapers will

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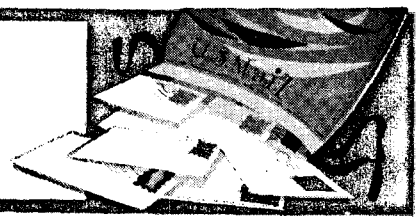
one day simply select via computer the pictures and stories they want for their particular region and readership. "For larger papers," says Colburn, "a single high-fidelity circuit would carry the entire news report, including markets, sports, and pictures, at data speed—1,200-1,500 words a minute." Then there's electrostatic printing, coming soon to the commercial field, later to be developed for newspaper use—first in large cities where from a control center replates and new editions will be made without even stopping the "presses."

That the newspaper business is in a state of tremendous growth and upheaval goes without saying. On the one hand the demand for advertising is far greater than ever before and newspaper circulations rise consistently month after month, though fewer American families now take more than one newspaper. On the other hand, the recent New York disaster of the *World Journal Tribune* could temporarily hurt newspaper advertising throughout the country, as Robert U. Brown, president and publisher of *Editor & Publisher*, has said. He feels that unless New York gets, and quickly, a new standard-size evening paper in which advertisers can buy space, these advertisers and their agencies will switch to other media, and whether they ever come back to newspapers may affect the remainder of the country.

There is also the incredible posture of the printing unions and the Newspaper Guild which, more than any other factor, has managed to kill off five New York daily papers since 1963. The Guild recently put out an absurd White Paper urging an "investigation" of the death of the *World Journal Tribune* and crying out: "Why? Why did the owners kill it? Without warning, without notice, without showing in any way that they tried to save it." This hypocritical nonsense was matched only by Bertram Powers's five-hour sit-down strikes (with pay) in what were alleged to be printers' chapel meetings during the New York *Daily News* negotiations.

Sit-down strikes were outlawed by the U.S. Supreme Court many years ago but Powers got away this time with something far more obnoxious, since news is at the very heart of the democratic system and the printers' actions are a clear violation of the First and Fifth Amendments. Not even the railroad unions' featherbedding obstructionism can match the printers and Guild for selfish stupidity. Thousands of newspaper people now looking for jobs in New York are mute and sometimes not-so-mute proof of irresponsible intransigence almost beyond belief. By comparison with the Neanderthal newspaper unions, the suicidal lemming is a piker. —R.L.T.

Letters to the Communications Editor



One World of Journalism

WILLIAM SHELTON'S story about Novosti, the Soviet press agency ["'Contacts' for Sale"], and Bill Surface's article "Should Reporters Buy News?" [both *SR*, May 13], were not only instructive but, without so intending, evoked in one reader a wry sense of amusement. Both articles demonstrated that this, indeed, is one world. Quite clearly it matters not at all whether one is a staunch adherent of free enterprise or a devoted follower of Marx. Members of both faiths, when interviewed, displayed a similar desire to be reimbursed. A "wave-of-the-present" casting still larger shadows on the future, perhaps?

The Messrs. Shelton and Surface are in agreement that paying for interviews is not a practice deserving of encouragement. Rather than submit to what amounts to a shakedown, Surface sometimes abandoned certain projects. Even as one applauds him for having the courage of his convictions, a nagging thought intrudes. If, for instance, no other way presents itself to score a "beat," how many publications would remain adamantly in opposition?

The time may be approaching when the only nonpaid opinion-voicers are those of us who submit letters-to-the-editor.

THOMAS G. MORGANSEN.
Jackson Heights, N.Y.

Reactions to "Campus Courier"

READING JOHN TEBBEL'S article, "*Reader's Digest* Goes to College" [*SR*, May 13], I was surprised to find myself lumped into a "New Left, anti-Establishment" category because I am one of those college editors who oppose distribution of the *Reader's Digest* supplement *Campus Courier* in their papers.

While I might or might not belong in this category—depending on Mr. Tebbel's criteria—the main reason the *Minnesota Daily* (circulation 28,000) refused the *Courier* is because it is neither student-written nor student-controlled. The supplement, by our definition, is not a student publication. I suspect that is the reason it was refused by numerous other college newspapers.

Another factor in the decision of our Board of Publications (out of eleven student members only one could be considered a New Leftist), was that the sample issue was mediocre, to say the least.

HANS KNOOP, Editor,
Minnesota Daily,
University of Minnesota.
Minneapolis, Minn.

SURELY Mr. Tebbel jests. The *Digest* had better conquer the world of the high school before it storms the doors of higher education.

My husband and I aren't planning to send our young sons to college eventually to join the New Left or the LSD cult, but we aren't planning to send them to college to read the homogenized vacuities of a *Reader's Digest*, either. Offhand, it would be difficult to decide which of the three would be most counterproductive insofar as obtaining an education is concerned.

LYDA M. SMAYLING.
St. Charles, Mo.

MR. TEBBEL'S article demonstrates little understanding of the controversy over *Campus Courier*. Although some college editors have criticized the editorial quality of *Campus Courier* and its parent magazine, *Reader's Digest*, it is likely that protests would also arise were *Time* or *New Republic* to introduce campus supplements under similar arrangements. For college editors have not turned down *Campus Courier* out of a "New Left, anti-Establishment" pique; rather, they see the franchise agreement to distribute the supplement as a direct threat to their editorial autonomy.

Despite the clause in the *Campus Courier* franchise agreement allowing a college editor to refuse to distribute any issue of the supplement he finds objectionable, the peculiar budgeting situation of most college papers makes this option meaningless. For once a college editor has agreed to take the supplement, his college administration—in most cases the publisher of the paper—will anticipate in his budget the revenue arising from the distribution of *Campus Courier*. Should he later turn down an issue of the supplement, he will lose the anticipated funds; and with a reduced amount of income, he will have to print fewer pages of his newspaper. Because of administrative supervision of the budget, it is unrealistic to expect many editors to take this path.

Moreover, as a paper begins to depend upon *Campus Courier* for annual revenue, its college administration may decide to reduce its own financial support of the paper. Hence, it will become even more dependent upon *Campus Courier* for revenue to publish, and the ability to refuse objectionable issues of the supplement will be even further limited.

While it can be argued that a college paper may face a similar loss of administration-supplied revenue if its national or local advertising volume increases, its editors will at least not be financially compelled to distribute editorial material of which they disapprove.

It was for these reasons that the National Executive Board of the United States Student Press Association, a student-owned and operated organization of more than 300 college newspapers, recently urged college editors to turn down the Reader's Digest Association's invitation to distribute *Campus Courier*. Already thirty college newspapers, with a total circulation of almost

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150,000, have rejected the supplement; these are hardly confined to the Ivy League, and include such papers as the *Minnesota Daily*, the *Purdue Exponent*, the *Temple News*, the *Daily Northwestern*, the *Daily Utah Chronicle*, and *The Mississippian*.

While it may be, as Mr. Tebbel says, that the protest against *Campus Courier* "achieved more publicity than success," a controversial supplement with a geographically skewed circulation may have difficulty attracting advertising. And it is likely that *Reader's Digest* will have to fight a yearly battle to keep subscribing newspapers.

ROBERT A. GROSS,
General Secretary,
U.S. Student Press Association.
Washington, D.C.

IF *Reader's Digest* is as smart and successful with *Campus Courier* as it has been with its other publications, and there is no reason to think it won't be, then the college press is in for a free ride in revenue and readership from a source the average college snob sneers at. And that's what it is—snobbery. No one else has ever put out a better digest magazine, though many have tried. Good luck to *Campus Courier* and all hail *RD*. It's easy to sneer but more difficult to perform.

HENRY J. FREYLIGER.
New York, N.Y.

An O'Reilly Stampede

IT WAS with real delight that I read John O'Reilly's "Oh, For a Good Aardvark Stampede" [*SR*, May 13]. Buried in the middle of his bits and pieces of humor-reporting was a paragraph on Sanderson Vanderbilt's *The Owl Man*. Mr. O'Reilly gave this a brief rundown without mentioning that this was about the funniest thing ever written in straightface style. *The Owl Man* is included in *A Subtreasury of American Humor*, edited by E. B. White and Katharine S. White (Coward-McCann, 1941). O'Reilly's article is a precise and knowing lesson for would-be humorists.

MARION E. LILLIE.
Minneapolis, Minn.

Public TV's Implicit Dangers

IN HIS EDITORIAL, "Closing the TV Quality Gap" [*SR*, Apr. 8], R.L.T. points lucidly to the danger implicit in government financial support of Public TV. His logic, indeed, doesn't carry him far enough. If it is true, as he says, that the affluent are the principal defectors from the mass TV-viewing ranks, then Public TV should be supported, in time, exclusively by them.

The Ford Foundation has, with courage and cash, amply proven its point that NET can live—direly at times, true, but it lives, and in my hometown does a magnificent job of filling the gap. Much of its funds originate in public solicitation, and both Ford and Carnegie would do well to encourage those who want noncommercial TV to support it with yearly membership and/or contributions. As R.L.T. says, government support is a hazard. Even if safeguards were built-in, as theoretically they have been in our FTC or ICC, for example, the sanctimonious or partisan termites inevitably penetrate the ivory towers.

I say no, and I wonder how many agree; let Public TV be an enlargement of National Educational Television as founded and funded by Ford Foundation, and let those of us who want it support it. It should endure or languish on that principle alone.

WILLIAM S. PROPPER.
St. Louis, Mo.

Lazy Readers

GILBERT CRANBERG's message in his article, "What Did the Supreme Court Say?" [*SR*, Apr. 8], needed saying. The opponents of the Supreme Court are always hopeful that people do not read Court decisions. The Supreme Court's decisions are lied about constantly because the hate-mongers take advantage of the fact that so few people read the actual decisions. Very few newspaper editors who attack the Supreme Court have ever read a Court decision, and most people are just too lazy to read anything but such editorial writing.

JAMES L. BECKER.
St. Louis, Mo.

Shock Waves at AP

UNACCUSTOMED as we are to public attention, R.L.T.'s May 13 editorial ["How Much Do They Really Understand?"] created shock waves that still haven't subsided on the Associated Press General Desk. This is the first time we've ever had any evidence that someone outside the business of publishing a daily newspaper or preparing a newscast knew we existed.

Now, look here, we certainly are not the most powerful men in the United States (although we'll defend to the death your right to say it), and, thank God, nobody around here wants to be. But, along with all other AP men, we do believe that fair, objective news reporting is absolutely essential to the survival of a democratic society, and it is both flattering and satisfying to discover that somebody out there understands and appreciates what we are striving to accomplish. Thank you very much.

RAY STEPHENS,
AP General Desk Supervisor.
New York, N.Y.

Astute "Madison Avenue"

IT TAKES an awful lot to move the average reader to write a letter about an article. Particularly me. As a matter of fact, I can't ever recall writing such a letter. But this time, I am compelled to do so. I'm referring to the MADISON AVENUE column by George Lazarus in your May 13 issue. It was probably the most astute article on honest-to-God problems we all face in this industry that I've ever read — a far cry from the superficial endeavors usually published.

Mr. Lazarus has shown an understanding of these problems one simply would not expect a writer to fathom. His astuteness is more than refreshing. His probing ability, fantastic. His article, sheer genius. Can we have more?

NEAL WALDMAN,
Executive Vice President,
Albert Jay Rosenthal & Company.
Chicago, Ill.

"Oh, for goodness sake, go ahead and push the button!"

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THE GREAT MEDIA IMPACT WAR

By JOHN TEBBEL

WHAT *are* all those people out there in medialand looking at, reading, or listening to? That seems to be a question of who is providing the statistics, and the statisticians do not agree, in spite of the latest techniques in public-opinion polling and market research. At stake in the controversy is an even larger, and ultimately decisive question: Who will get how much of the advertiser's dollar?

The broadcasters and the newspaper publishers are principal parties to the dispute, although the voice of the magazine publisher is also heard in the land. For nearly a decade the print media and the electronic media have been tossing barrages of statistics at each other, always followed by cries of anguish and denial from the other side. The latest exchange shows that the war is escalating.

Early in April, the Television Information Office, which is the broadcasters' clearing house, released a survey titled, "Emerging Profiles of Television and Other Mass Media: Public Attitudes 1959-1967." This title appeared modestly in lower case on the cover of the pamphlet containing the survey, but what was inside caused a reaction in capital letters at a good many newspaper and magazine offices.

The survey was the most recent in a series begun in 1959, when the Television Information Office commissioned Elmo Roper and Associates, the noted polling organization, to study public attitudes toward television and other media. Three other studies followed from time to time; the one issued in April was fifth in the series. During these eight years the Roper organization has changed its name to Roper Research Associates (and Elmo Roper, the founder, has been succeeded as president by his son, Burns) but what it has reported about public attitudes toward the media has remained the same, and these findings have disclosed an expanding role for television both as a source of information and as a leisure-time attraction, to the consequent detriment of newspapers and magazines.

WHILE the new survey explores a broad territory, much of it directed toward television's personal problems (such as public attitudes toward commercials, program control by the government, and editorializing), it is Part One—"Seven-Year Trends in the Public's Attitudes Toward Television and Other Media"—which has renewed the media controversy with considerable intensity.

This section begins with the flat statement that since 1959 there has been "a continuation of the American public's steadily increasing commitment to television," and survey results are cited to prove the point. The question was asked: "Suppose that you could continue to have only *one* of the following—radio, television, newspaper, or magazines—which one of the four would you *most* want to *keep*?"

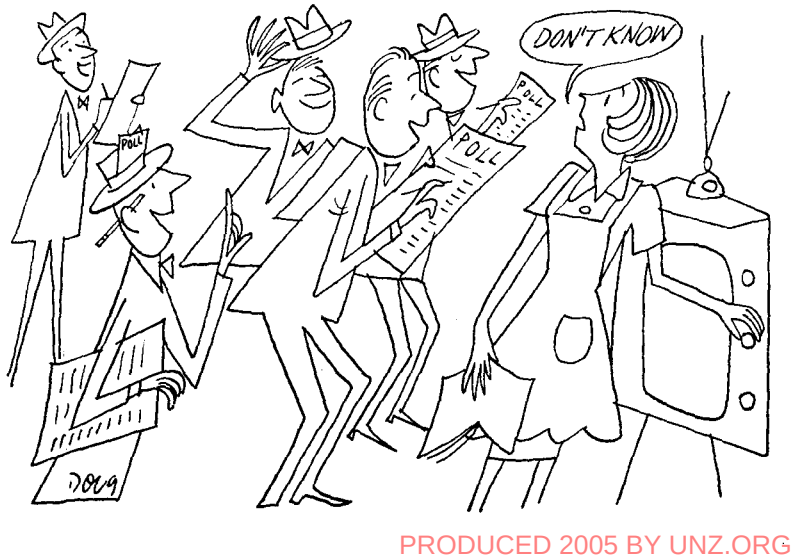
In 1959, 42 per cent said they most wanted to keep television, and in seven years this figure has risen to 53 per cent. The corresponding figure for newspapers has declined from 32 to 26 per cent; radio has shown a smaller decline, from 19 to 14 per cent; and magazines have lost a point, from 4 to 3 per cent—an insignificant percentage in itself, which magazine publishers say does not represent the national interest in magazines.

A breakdown of these figures, according to Roper Associates, demonstrates that "the upper educational and economic levels are and have always been less oriented toward television than the rest of the public," but that "there is *not* 'disaffection' with the medium on the part of upper economic and educational levels." On the contrary, these levels "show *growing* support for television, just as the public as a whole does."

The figures supporting these conclusions indicate that today, among college-educated people, newspapers and television are nearly equal, at 38 and 39 per cent, respectively, in the "most want to keep" category, while radio, at 13 per cent, and magazines, at 8 per cent, still lag far behind. On the upper economic levels, television has a more decided advantage, with 45 per cent, compared to 33 per cent for newspapers, 13 per cent for radio, and 6 per cent for magazines. Compared with 1959, all these figures show advances for television and declines for the other media.

ANOTHER part of the survey, one which has caused most pain to the newspaper publishers, is the response to this question: "First, I'd like to ask you where you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where?" When Roper first asked this question in 1959, newspapers led television by 57 to 51 per cent, with radio at 34 per cent and magazines at 8 per cent. Today's results show television with a substantial lead over newspapers, 64 per cent to 55 per cent, with radio at 28 per cent and magazines at 7 per cent. There may be some small consolation in the fact that the same number of people, 4 per cent, get their news from other people. Presumably these respondents are talking to each other.

People still rely more on newspapers to become acquainted with candidates for local offices (44 per cent for newspapers, 32 per cent for television), but television is gaining, having climbed five points since 1964 as against two for



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the newspapers. Where knowledge of candidates for state offices is concerned, however, television, which in 1964 led newspapers, 43 per cent to 41, increased its lead in 1967 to 50 per cent versus 41 per cent for newspapers.

Reaffirming earlier surveys, the Roper poll shows that the public still finds television more believable than newspapers—by 41 per cent compared to 24 per cent—although the television figure has remained unchanged since 1964 while newspapers have crept up a point. This is one part of the survey in which there is a significant percentage of "don't know" or "no answer" responses—20 per cent in 1967, an increase since 1959—perhaps indicative of a widening credibility gap, or a more general disbelief in all the sources of news.

A corollary question indicates, too, that the public now finds magazines "least believable"—or at least 29 per cent of it does—followed by newspapers at 25 per cent, radio with 11 per cent, and television with a modest 5 per cent. Three years ago, the figures showed newspapers as "least believable," with 28 per cent, as against 24 for magazines, radio unchanged at 11 per cent, and television with 6 per cent. But again there is a significantly large percentage, 30 per cent—and it has shown only a four-point decline since 1959 – which either doesn't know or won't answer.

Shortly after the most recent study was released, the American Newspaper Publishers Association had its annual meeting in New York. At the concurrent meeting of its sister organization, the Bureau of Advertising of the ANPA, Dr. Leo Bogart, executive vice president of the Bureau, issued what was, in effect, a reply to surveys which might put television ahead of newspapers. He did it, first, by implicitly casting doubt on television audience claims, proposing that the newspaper industry offer $10,000 to help support an independent study which would measure the "true size" of television audiences.

In a speech which must have reassured the convening publishers somewhat, Dr. Bogart reported that two independent house-to-house studies had shown the television audience to be in one case, 32 per cent less, and in the other, 70 per cent less than "conventional estimates" – presumably meaning surveys financed by broadcasters.

Dr. Bogart also produced figures which appeared to contradict the section of the Roper survey dealing with people's news sources. On any given day, he said, four out of five people get their news from newspapers, three out of five from television, and more than half from radio. Obviously, if these figures are true, there is an undetermined amount of overlapping. The findings, Dr. Bogart said, had been made

by the Opinion Research Corporation of Princeton, New Jersey (a Roper competitor), in a study made for the Newspaper Information Committee.

Another reassuring item (for newspapers) from the Opinion Research Survey shows that two out of three readers look forward to seeing advertisements in their newspapers, while only one out of four viewers looks forward to television commercials—a conclusion not difficult to believe.

OTHER conflicts among the statisticians emerged from Dr. Bogart's frontal assault. Comparing studies made by Nielsen Media Service and Alfred Politz Media Studies, he noted that Nielsen estimates of adult prime-time viewers were about 70 per cent higher than the Politz figures. Nielsen did his surveying on a household basis, continuing for weeks; Politz knocked on 12,000 doors.

Julian Goodman, president of NBC, has contended that there are more television watchers in the higher social and economic brackets than there are low-income viewers. Dr. Bogart cited a 1963 Nielsen survey which showed that 43 per cent of a sampling of 1,340 adult viewers of television had incomes under $5,000, while 35 per cent had incomes of $5,000 to $7,999, and 22 per cent had $8,000 or more in annual income. But, said Dr. Bogart, a survey made by another sampling organization, W. R. Simmons, had produced figures that were 32 per cent higher, using a different survey system.

Clearly, Dr. Bogart appeared to be saying, these are cloudy days on the national media sampling scene, and he hoped that the Advertising Research Foundation would do something about it by making its own study and producing a "realistic yardstick" of television audience sizes. Some of the publishers who heard him hoped that any new survey would also turn up some statistical information to fire back at Roper Associates.

Sherwood Dodge, president of the Foundation, agrees that his organization is the one for the job, if the money can be found. He describes the Foundation as "an industry self-government group seeing that published research—media studies—are valid." In addition, it develops ideas about how advertising works. It is, in fact, an organization of 415 members, drawn from advertisers, advertising agencies, newspaper groups, magazine groups, broadcasters, universities, and sixty research organizations. Since it represents all the interests involved in the controversy, the Foundation does indeed seem to be a logical choice, one it would be difficult to accuse of axe-grinding.

As for the advertisers, who are the key figures in the continuing struggle, they may have their individual preferences for one medium over another and their own opinions about the quality of each one, but their prime concern is to reach the markets they want to reach most effectively. In this endeavor they are not really concerned about what kind of printed page or electronic device is involved in the job, nor in what combinations, as long as results are obtained.

Above these commercial considerations, however, is the larger social question involved in the quality of television, newspapers, and magazines. The relative reliance of the public on them as news sources, as cultural influences, and as extensions of the national conscience, so to speak, is a serious matter. What they do, or don't do, in the public interest is more than a question of advertising dollars and cents. Those who accept this proposition hope that the Foundation will produce some impartial figures and conclusions which might constitute badly needed guidelines for the future of communications in America.

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THE BIG MYSTERY IN SMALL WORDS

By MARIO PEI

IN THE LITERARY segment of every language there are words that stump the experts, both as to meaning and as to derivation. The Romans of the late Republic admitted that they were puzzled concerning some of the words that appeared in their more ancient laws and treaties. "What did our ancestors mean?" asks Polibius in the second century B.C. Here archaism and forgetfulness, coupled with ignorance of etymology, supply the explanation. We know more about the meaning and origin of some of those words than did the Romans of the pre-Augustan age.

The medieval French ballads of François Villon contain dozens of words that are unclear to modern scholars. Here the fault lies with Villon's use of *jobelyn*, the thieves' cant of his period. It is likely that many of the words he used were unfamiliar even to the upper social strata of his own day.

Dante scholars have wondered for centuries about the meaning of the words Dante puts into the mouth of Pluto at the beginning of the Seventh Canto of the *Inferno*: *"Pape Satan, Pape Satan Aleppe!"* Pluto seems bewildered and unpleasantly surprised at the invasion of his nether realm by visitors from the world of the living, and the best bet is that he is calling upon his superior, Satan, to eject them. *Aleppe* is then interpreted as the Italian rendering of *aleph*, the first letter of the Hebrew alphabet. This would give Satan the Status of "No. 1" demon, head of the infernal hierarchy, but leaves *pape* unexplained. Could Dante, whose anti-papal leanings had led to his expulsion from Guelph-dominated Florence, be ironically comparing Satan to the Pope?

Ingenious, but utterly incredible, is the explanation supplied centuries later by Benvenuto Cellini. He states that at the Paris court, which he had had occasion to visit, the chief usher, or bouncer, was nicknamed Satan, and that Dante, who had also been to Paris—though at a much earlier period—was giving a covert Italianized version of a French *"Paix, Satan, paix! Allez!"* ("Peace, Satan, peace! Go!").

Both the Bible and the eleventh-century French *Chanson de Roland* repeat at the end of stanzas words which make no sense. The Biblical word is *selah*, given untranslated in the English King James version, which comes repeatedly in the Psalms and occasionally elsewhere, and to which Semitic scholarship has been unable to assign a meaning or derivation. Greek versions sometimes render it by *diapsalma*, "that which comes between verses," but this begs the question. The word is generally interpreted to be a musical direction indicating a pause or rest.

The *Chanson de Roland*, most famous of medieval French epics, reported to have been sung by William's men at the Battle of Hastings, often makes use of a similar word, *aoi*, at the end of its *laisses*, or stanzas of unequal length. Is this just a vocalization, meant to be intoned by the *jongleur* for musical effect? Is it a nonsense-word designed to mark the end of a *laisse*? If so, why is it not universally used throughout the poem? Why does it appear in no other contemporary or subsequent work? Above all, does it have a meaning? Theories abound. One of the most elaborate is that *aoi* is the continuator of Latin *avoco*, "I am calling away or off," "I am interrupting," and that it gives rise to our nautical *ahoy*, which most sources list as a mere interjection. But it must be mentioned that *ahoy*'s first recorded appearance is in 1751, a trifle late for connection with the *aoi* of the late eleventh century.

When we leave the rarefied atmosphere of literature and step down among the common words of everyday usage, we are amazed at the large number of such words, most of them monosyllabic and high in the frequency scale, which have no known origin or source. Dictionaries of word etymologies are always at pains to tell us what our big, long words come from, and what their original meaning was. They just as regularly avoid telling us about the short words of common use. They are merely following the course of least resistance. Some measure of uncertainty attaches to terms like *dream, drama, tube, small, boss, kiss, gay, ask, to mean*. We can trace them easily enough to their immediate source, Greek, Latin, or Germanic. Beyond that, we are in doubt, because the Greek, Latin, or Germanic root has no cognates in the other Indo-European branches, as it should have.

This raises the possibility that the particular language in which they first appeared may have borrowed from outside the Indo-European family. Could, for example, Greek have taken *drama* from Semitic? Could Latin have done the same with the word which gives us *tube* and all its derivatives? Could the pan-Germanic *dream* root be of Semitic origin? Could there have been an earlier, unrecorded link, or even a downright affiliation, between the Semitic and our own Indo-European languages?

There are, of course, plenty of Semitic words in the tongues of the West.

Many of them, like *alcohol, algebra, cotton, alkali, zenith, syrup, assassin*, came in from Arabic during and after the Crusades. Others are the good old Biblical words from Hebrew and Aramaic which spread with Christianity and the Bible, words like *amen, abbot, jubilee, sabbath* and *sabaoth, seraph* and *cherub, hosannah* and *hallelujah*. Normally, their formation and meaning are crystal-clear, though they do lend themselves to the process of folk etymology, the type of legend whereby *sirloin* is attributed to a mythical king who liked loin of beef so much that he knighted it and said: "Rise, sir loin!" Actually, sirloin is just the French *sur longe*: "above the loin."

Sabaoth is the Hebrew plural of *saba*, "army," used in a possessive relation, so

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that "Lord Sabaoth" means "Lord of hosts." *Hosannah* is the Aramaic *hoshi ah nna*, "pray save us now." *Jubilee*, despite legends to the contrary, comes from Hebrew *yobel*, "ram's horn," which seems to give rise even to our *yodel* and *yowl*. *Hallelujah* is the Hebrew *hallelu-yah*, "praise ye Jahweh"; but the Italian folk legend would have it that at the time when Christ's body lay in the sepulcher, it was guarded by three Roman legionaries who happened to be, respectively, a Roman, a Piedmontese from northern Italy, and a German mercenary. When Our Lord rose from the dead and stood before them, they were at first stricken speechless. Then the Roman broke out into a single exclamation of amazement: "Ha!" The more articulate man from Piedmont cried out: "L'e lu!" which in present-day Piedmontese dialect means: "It's him!" The German could only stammer out his agreement: "Ja!" And so *hallelujah* came into being.

Among words of this type there is one, not Biblical, concerning which doubt lingers: *abracadabra*. It is attested in both Greek and medieval Latin, but does not appear in English until 1696. One version, supported by the appearance in Greek of the variant *abrasadabra*, takes the word back to Abrasax, a name devised for the Lord of Heaven by Basilides the Gnostic, who lived and taught in Alexandria in the second century of our era. More plausible, perhaps, is derivation from Aramaic *abhadda kedabrah*, "vanish at this word," a suitable incantation for warding off maladies or other evils.

It is easy enough to construct a list of words of one syllable whose origin is mysterious. But first let us look at a group of three words of purely American and quite recent origin: *blizzard*, *jitney*, and *sundae*. Earliest recorded appearance of *blizzard* is in 1829, but with the meaning of "sharp blow." It is only in 1870 that it assumes the sense of a snowstorm accompanied by high winds and sub-zero temperatures. The *Oxford English Dictionary* tentatively suggests affiliation with an English dialectal *blizzer*, ultimately associated with *blaze*, while Eric Partridge, in his *Origins*, offers *blizz* and *blaze* with an *-ard* suffix, which is usually derogatory. The *Random House Dictionary*, most recent on the market, carries it back to Anglo-Saxon *blysa*, "torch," and *blysian*, "to burn," but does not seem too sure of itself. *Webster's Third International* gives up, and labels its source "unknown." It does the same with *jitney*, which first appears in 1915. Here Random House calls it "slang for 5 cents," which still tells us nothing, and only Partridge ventures to connect it with Old French *geter*, modern *jeter*, "to throw," and its modern derivative *jeton*, "coin-shaped token."

For *sundae*, first recorded in 1904, Random House says nothing but "special use of Sunday"; Webster III calls it an "alteration of spelling"; Partridge suggests that it may originally have been served only on Sunday; and Oxford offers the entrancing theory that sundaes were made up of what was left over from Sunday sales of ice cream and related items. Another, unofficial, source claims that the sundae arose in a Puritanically-minded Midwestern town where the sale of ice cream sodas was forbidden on the Sabbath, but unfizzed ice cream was allowed, even if doctored up with other food ingredients. The peculiar spelling, paralleling that of the feminine name *May–Mae*—could be attributed to American creativeness in orthography. (After all, it was Andrew Jackson who said that it was a mighty poor mind that couldn't think of more than one way to spell a word.)

HERE are fourteen common English monosyllables, each of which poses a problem: *bad*, *big*, *blab*, *chat*, *dad*, *fit*, *fog*, *fun*, *girl*, *job*, *lad*, *lass*, *put*, and, for good measure, *slum*.

Bad starts its career as the thirteenth-century Middle English *baedde* or *badde*, which has no direct counterpart in Anglo-Saxon (*yfel*, the ancestor of *evil*, is the regular word there). There are, however, such Anglo-Saxon words as *baeddel*, "hermaphrodite," *baedling*, "effeminate," and even a verb *baedan*, "to defile." Could it be that *bad* itself simply did not have the good fortune to be recorded in any of the Anglo-Saxon writings that have come down to us? Or should we listen to Partridge's enticing alternative of derivation from Celtic *bados*, "wide open" (to evil ideas)?

Big is Middle English *bigge*, but again does not appear in Anglo-Saxon. Here the general theory is that it may have been a Scandinavian importation from the days of the Danelaw and King Cnut. There is a Scandinavian *bugge*, meaning "important man," which would give our "Mr. Big" an archaic flavor. Partridge complicates the matter with the possibility of relationship to *bug*, to Latin *bucca* ("cheek," "inflated cheek"), and even to Celtic *beccus*, "beak."

Blab is the late Middle English *blabbe*, said to be derived, by the process of cutting off the ending, from *blaeberen*, which gives us *blabber*. But *blaeberen* itself is said to be an "echoic" word, one coined on the basis of the sound produced by the object, which again injects a note of uncertainty (does blabbering really sound like *blabber*?).

Chat is Middle English, and said to be a cut-off form of *chatter*, first attested in 1540. This in turn is said to be an echoic word, formed on the basis of the sound striking the ear, like *blab*. Perhaps so.

Dad first appears in 1500. All agree that it is child talk, and that it has a very wide range (Irish *daid*, Welsh *tad*, Latin, Greek, Sanskrit *tata*, Gothic *atta*, Slavic *otets*). The best guess seems to be that the child is trying, in all these languages, to utter the word *pater* or something similar (the *pater-father* root is practically universal in Indo-European), and substitutes a dental for a labial in the first syllable, either because the dental is easier to articulate, or because he is anticipating the dental in the second syllable. What concerns us is from which of these sources English took its *dad*. On the basis of both form and chronology, Irish or Welsh would seem to be the most likely candidates.

Fit (in the sense of "a fit of anger," not that of "to fit a dress") goes all the way back to Anglo-Saxon *fitt*, where it has the meaning of "strife." Random House suggests a secondary meaning, "a round of a fight." The question then arises whether *fitt* is linked to Anglo-Saxon *feoht* and *feohtan*, which give us *fight*, as a noun and as a verb. The evidence for the link is not as clear as it might be.

Fog does not show up until 1544, in the form *fogge*. A Scandinavian source seems most likely. Danish has *fog* as "spray" or "snow," Old Norse has *fjuk* in the same sense, *fuka* as "sea-fog." Again the time element comes into play. Is this a relatively late borrowing from Danish, or did it come in with the pre-Hastings Danes and lie unrecorded until the sixteenth century?

Fun, too, is late (1685), and is at first used only as a verb, *to fun*, meaning "to cheat, hoax, cajole, make a fool of." Partridge alone links it to *fond*, which he derives from Middle English *fonned*, the past participle of *fonnen*, "to be silly, make a fool of." Beyond that, he suggests Celtic origin (Irish *fonn*, "pleasure," "folly"; Welsh *gwan*, "feeble," "faint"). To a modern observer, it is

(*Continued on page* 109)

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NEW GIANT IN NEW JERSEY

By WILSON SULLIVAN

THE PHENOMENAL RISE of suburban dailies, as old metropolitan giants waver and fall, is a fact of our time. Given urban cliff dwellers' mass exodus from smog-bound, impersonal cities to the joys of the split-level home and the two-car garage, one publisher's poison has become, most distinctly, another's prime cut of meat.

Harry F. Guggenheim's extraordinary achievement in building Long Island's brisk tabloid *Newsday* from a ground-hugging 22,866 circulation in 1941 to its present 420,000, with a comparable increase in ad linage in the same period, is scarcely news [see "The Little Giant of Nassau County," SR, Feb. 13, 1965]. It *is* news, however, that Guggenheim's newspaper, baptized in a converted Hempstead garage, is now going into seven of ten of Long Island's Nassau and Suffolk County homes, which enjoy the highest consumer spendable income in the country (more than $11,000 per household). *Newsday* is a bright package of news and opinion, tightly edited, and now ranks as the nation's seventh largest evening newspaper.

An urbane philanthropist, President and Editor-in-Chief Guggenheim—now assisted by former White House Press Secretary Bill D. Moyers in the role of publisher—attributes *Newsday*'s success not only to the massive ad revenue of the Island's plush shopping centers and to David George's kinetic promotion, but to the newspaper's commitment to reportorial accuracy. "The press cannot be responsible," Guggenheim insists, "unless it is truly independent, not only in theory but in fact. A press that becomes the perpetual mouthpiece for special groups loses its ability to seek truth and express it freely."

BUT if *Newsday* has blazed the suburban daily trail of success, other hikers are at its heels [see "The Suburban Daily: New Power in Publishing," SR, Jan. 14]. West of *Newsday*'s territory, forty-five minutes from Times Square and just off the George Washington Bridge, is New Jersey's burgeoning Bergen County, an exploding complex of affluent suburbs housing almost 1,000,000 people, ranking nineteenth in population among all U.S. counties. Spurred, like Long Island, by its proximity to the big city, Bergen County ranks eleventh in the nation for net cash income over $15,000, buys more automobiles than fifteen states and the District of Columbia, ranks sixteenth in its metro market for food sales, and twenty-ninth among all U.S. counties in retail sales—concluded increasingly in shopping plazas. Between 1960 and 1965 alone, Bergen's population increased 15 per cent; its effective buying income rose 36 per cent to a total of almost $3 billion. An integral part of metropolitan New York since the opening of the George Washington Bridge in 1931 and the Lincoln Tunnel in 1937, Bergen typifies, on a less heroic but more representative scale than *Newsday*'s area, the suburban commercial ascendancy that is the fundament of the growth of suburban communications media.

Reflecting the growth of the county, and in many ways spearheading it, is *The Record*, Bergen's prime evening newspaper, whose circulation catapulted from 44,756 in 1950 to 146,508 in 1966 and rose 33 per cent between 1960 and 1965 alone. *The Record* is still growing strongly. Its ad linage, also between 1950 and 1966, soared from 11,629,436 to 25,080,995.

PUBLISHED daily in Hackensack, around-the-clock in seven regional editions—including a special issue for New York State's neighboring Rockland County—*The Record* enjoys natural advantages for which many publishers would give last year's Pulitzer Prize. *The Record* is the *only* daily newspaper in this affluent county, which contains no major city of 50,000 or more. Even sedate old Hackensack, the county seat, which still nurtures maternal old oaks, resists high-rise apartments, and echoes to the march of General Washington's men through New Jersey, numbers only about 38,000 souls. What's more, *The Record* is 86 per cent home-delivered in a friendly, front-door service much appreciated by the county's predominantly single-residence homeowners. As *Newsday*, over 88 per cent home-delivered, will agree, the carrier boy is the real hero of the suburban daily's success.

The Record is already New Jersey's third-largest daily, with the evening Newark *News* and the morning Newark *Star-Ledger* still comfortably ahead. Its 173 editorial staff members belt out news to eighty-six cities and towns. Its 1966 payroll was well over the $6,000,000 mark. And with the certain increase of high-rise apartments in the county and the arrival of such chic new department stores as Lord & Taylor and B. Altman's in an already distinguished complex of

Editor-in-Chief Guggenheim and Publisher Moyers of *Newsday*—"Bergen typifies, on a less heroic but more representative scale than *Newsday*'s area, the suburban commercial ascendancy. . . ."

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shopping plazas, *The Record*'s future growth is assured.

The Record is a family newspaper not only in its editorial approach, but in its corporate and administrative structure. It is now being run by the second and third generations of New Jersey's prominent Borg family, respected in the county for its community service and philanthropic activity. Founded in 1895, *The Record* in 1929 passed into the hands of John Borg, father of the newspaper's present editor and publisher, Donald Borg, who sired its entrance into its handsome $10,600,000 Hackensack plant in 1951. Under Borg's leadership, too, *The Record* in 1964 purchased *The Call* in neighboring Passaic County's Paterson, giving Borg's newspapers a combined circulation of 169,912.

A Phi Beta Kappa graduate of Yale (class of 1928), Donald Borg looks more like a Rhodes Scholar on sabbatical than a newspaper publisher. Nor is the image strained. "How many publishers do you know," said an admiring *Record* staffer, "who could—or would—say of a piece of copy: 'Now that has a nice Pre-Raphaelite shimmer, doesn't it?' Well, Borg did." As much at ease with Dante as he is with deskmen—or with subscribers angered by the placement of a news story or ad—Borg advances a concept of publishing rather rare in these dark and competitive woods. "I see my paper," Borg says, "not as a piece of personal property. I see it, if you will, as a quasi-public utility. I see it as the property of the readers. As such it must serve the readers. If it doesn't, we shouldn't be here."

Borg's twenty-nine-year-old son Malcolm, assistant publisher (B.S., Columbia), puts it this way: "No matter how small the problem is that comes into this office, we give it a personal response. It's good human relations, if you'll let me put it that way, and it also happens to be good business." With his brother Gregory, also an assistant publisher, Malcolm assists his father in general management and policy-making, with Gregory (B. S., Fairleigh Dickinson University) concentrating on *The Call*.

Publishing in a county in which Independents prevail over Republicans 202,000 to 151,000, and Democrats are a minority of 67,000, *The Record* perforce maintains an adroit editorial objectivity, although its editorial position on Vietnam and other critical social issues is notably progressive. This has not always been true. Born and reared in the era of William McKinley, *The Record* until very recent years trod a narrow, arch-Republican path. "The word 'Democrat,'" a brittle New Dealer recalls, "was a form of profanity somewhere between insobriety and original sin." Nor has Bergen County itself, long bossed by GOP precinct hacks not wholly aware of the twentieth century, always enjoyed an unsullied political image. Even now it has yet to free itself of the last of its latter-day back-room troglodytes. But as the county's political face has changed and its GOP has become more progressive *The Record* has rolled with the punches and now wears a friendly and moderate face.

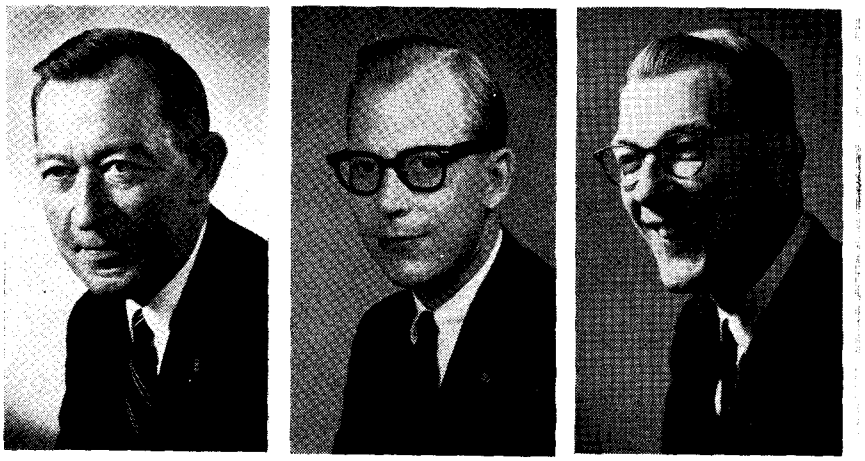
The Record, says Publisher Borg, "has no sacred cows or editorial thou-shalt-nots . . . and its cash register shall not dominate its news and editorial columns." Rejecting policies based on political *diktat*, Borg concludes: "This newspaper's editorial function is not necessarily to please the public, but to inform it, to give its readers wholesome food for their thought and reflection, to arouse them from their civic apathy." Despite this impartial policy which the newspaper, on balance, maintains, *The Record* still gets its editorial kicks and blows. "The Democrats call us Republicans," grumbled an editorial staff member, "and the Republicans call us Democrats. How do you win?"

Reflecting Borg's determination to provide a forum for all viewpoints is *The Record*'s catholic range of columnists, from the liberal Marquis Childs to the irreverent Art Buchwald and conservative William F. Buckley, Jr.—the last two acquired after the demise of the *World Journal Tribune*. Herblock and Hesse, liberal and conservative, do the

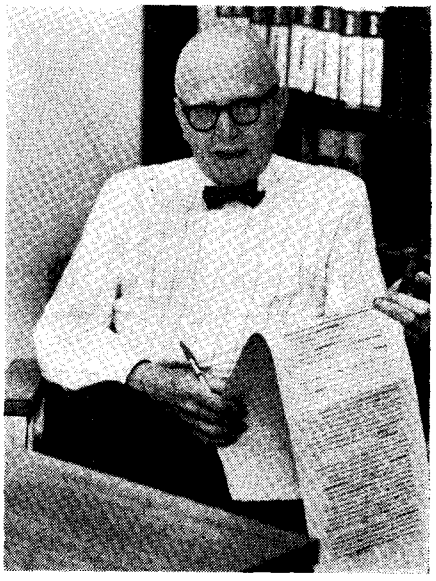
(*Continued on page* 108)

The Record

Friend of the People It Serves



The Borgs—Editor-Publisher Donald and sons Malcolm and Gregory—"I see my paper as a quasi-public utility."



Associate Editor William A. Caldwell—"cheerfully twits the suburban conscience."

"*The Record* is 86 per cent home-delivered in a friendly, front-door service . . . appreciated by . . . homeowners."

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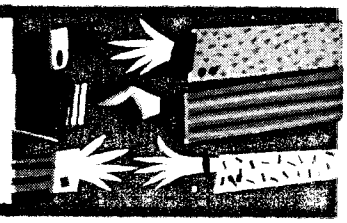
Public Relations



A Gesture of Friendship

EXPANSION of American business abroad is an old story and generally a successful one for both the U.S.-based company and the host country. For the American company the accelerating trend has meant better profits. For the overseas nation American skills and fresh capital have provided new jobs and an enriched standard of living. But in most countries in which American corporations have operations, relatively little has been done to encourage stock ownership by local people.

In the past few years, however, there has been a change; a more intensive attempt has been made to have nationals invest. This heightened American management interest in increasing stock ownership abroad is illustrated by the fact that some of the larger corporations are now publishing their annual reports in languages of the countries in which they do a great deal of business. The trend is likely to increase greatly.

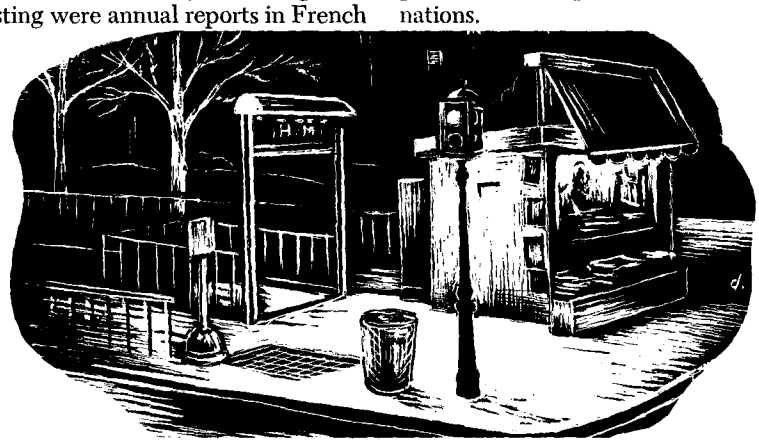
Litton Industries in 1962 began translating its annual report into French, Italian, and German. In 1963, a Spanish edition was added. In addition, in 1963, a Russian edition was started whose purpose was quite different from the others. Propaganda for the American economic system was the objective, not an appeal to the citizens of the Soviet Union to invest in Litton. Seven thousand copies of the Russian edition go to key leaders in Soviet government as well as to scientists, engineers, teachers, and economists.

In 1963, three major American companies began translations for overseas consumption. International Business Machines Corporation was listed that year on the stock exchanges of France, Germany, and Switzerland, and along with the listing were annual reports in French and German. First National City Bank started including French and Spanish inserts in its English-language report. This year complete four-color editions in these two languages were sent. General Motors's initial effort was a digest of the report in German and French. The following year Spanish and Portuguese editions were added. These four digests plus the full report in English cover the major countries in which GM has operations.

In 1964, Ford Motor Company distributed summaries of its annual report in French, German, and Spanish, with a Portuguese edition added in 1965. Morgan Guaranty Trust Company of New York also began printing its annual report in foreign languages in 1964 with editions in French, German, Italian, Japanese, and Spanish. In addition to the bank's customers and prospective customers, the foreign language editions go to government officials, the press, educators, and, of course, its stockholders.

The Chase Manhattan Bank began in 1965 to translate its annual report into French and Spanish. This year German has been added, and the possibility is that more foreign-language editions will be printed, since Chase Manhattan, like other major banks, is expanding swiftly overseas. The competition is so intense in other fields it is reasonably certain that the number of languages will be increased.

Except for retrenchment reasons, no American corporation has discontinued its foreign-language editions of the annual report. All have found that translations have been wise not only as inducements to invest, but also as tools to help improve the relations of the companies with the governments of the host nations.



Standard Oil Company (New Jersey) has made a survey of the value of translation of its annual report, but has not yet made up its mind to go ahead. E. I. du Pont de Nemours & Company is now in the early stages of a study of Du Pont's annual report to stockholders, and one of the questions being considered is the desirability of using translations abroad. General Electric Company has made a careful study of the value of translating its annual report into foreign languages and has decided against doing so, for the present at least.

It is a good guess that the cost of translating annual stockholder reports into foreign languages is not justified by the number of foreign stockholders. It can be argued that since the language of business throughout the world is English and leading foreign businessmen speak English, the money for translation and printing is not being effectively spent. But there are additional considerations. Speaking the language of the host country to a government official, a university president, an editor, a businessman is a courtesy that is not often enough extended. American businessmen are notoriously poor linguists. Translating the annual report into the language of the man with whom business is being done is a compensation.

EVERY effort of American business to show foreign nations that it is not oblivious to the feelings of their opinion leaders is worthwhile. American business is under attack in virtually every country of the world. Extreme nationalism, reflected in opposition to this country and to the presence of American business, will not be ended by translating annual reports into foreign languages. But translation is a signal of interest, no matter how faint.

This country's reputation depends heavily on the manner in which American businesses are run and the extent to which they show awareness of the desires and needs of the countries in which they operate. Often, and in many countries, American business's conduct is a more important factor in the acceptance or rejection of America than all the words of the United States Information Service and the American Embassy put together. The better corporations always try to show their interest in and concern for the advancement of the local nationals.

Expansion abroad of American business, directed by responsible managers and carried out with an understanding of and sensitivity to the countries whose doors are open to U.S. capital, carries a two-way benefit. Actions such as printing annual reports in the language of the people with whom one does business are clearly beneficial.

—L. L. L. GOLDEN.

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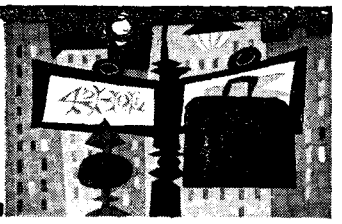
Madison Avenue



Best-Dressed Packages Go Out Most Often

RECENTLY in *The New Yorker* magazine there appeared a cartoon which carried a compelling message for both consumers and advertisers. The doctor in the cartoon advised his patient, "You're suffering from sensory overload. Cut down on your intake of media."

For most Americans, nothing could be closer to the truth. In today's competitive business climate, the consumer is being bombarded daily by literally hundreds of advertising messages. By the same token, advertisers are being forced to shout louder for the shopper's attention. Unfortunately, the man on the street and the lady of the house cannot respond to all of these messages. Consumers admit they are tuning out a great deal of what advertisers say. Faced with this problem, many a marketer is placing even more emphasis on another weapon in his marketing arsenal: packaging.

If marketers had not given packaging a role equal to that of advertising in the past, many certainly feel they should today. Long described as "the silent salesman," packaging is becoming more critical in helping win over the consumer to a particular product. The importance of dressing up a product is best summarized by this observation from Nat Wexler, director of corporate marketing services, The Brunswick Corporation: "The way you display your product is most crucial to the consumer's opinion of what it is. After all, the consumer sees your product on the shelf more than she sees your advertising."

The fight for survival on the shelves, particularly those of supermarkets, is the most direct result of the need for better packaging. Shelf space is limited. Tired old packages, "me-too" products, and those that don't sell enough in volume hardly stand a chance.

The average shopper spends anywhere from nineteen to twenty-seven minutes per visit, depending on whose survey you believe. Half of what the shopper buys is based on her list; the remainder, perhaps more than half in some instances, is based on her in-store observations.

Packaging's premiere position is underscored by point-of-purchase. A shopper's scanning time is limited to a fraction of a second on any product, considering that the average supermarket carries 8,000 items. So a package has to stand out in this environment.

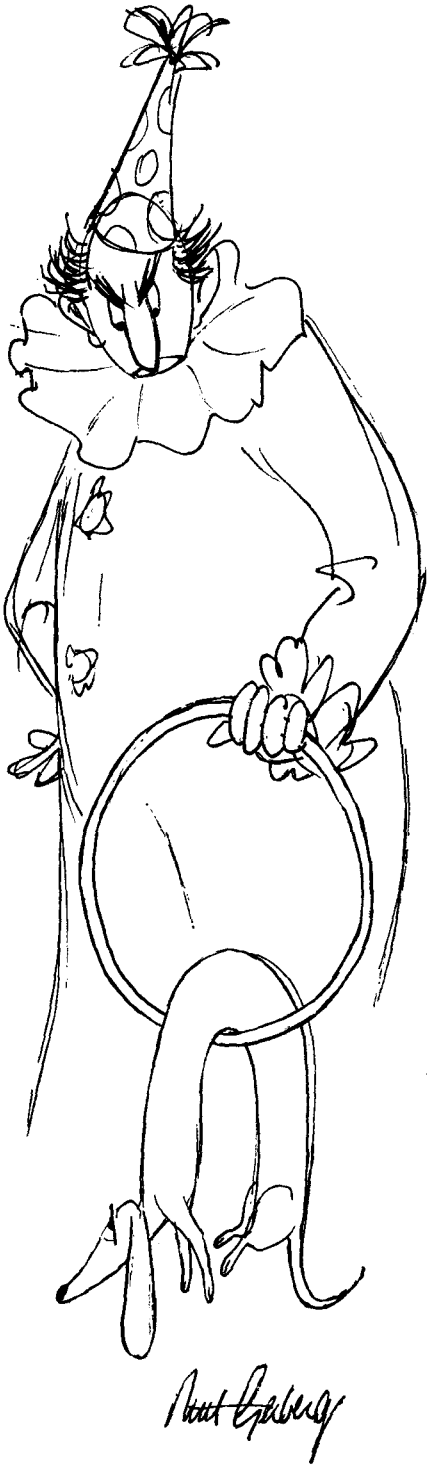
Even when the consumer is looking for a particular product, another item is vying for her attention. Robert Lee Dickens, president of Dickens Incorporated, designers and consultants, describes this as "peripheral competition." Dickens contends: "She [the shopper] may be seeing a certain item but the packaging of another product may catch her attention. Competition is only limited by vision. This is a factor that too many firms ignore in the marketplace." What packaging innovations milady is seeing in the supermarkets today may be old hat tomorrow. Any newness is temporary and that goes for both products and packaging.

Consider the average effective life for various packages. This life can range from six to eight months for cosmetics to five-and-a-half to six-and-a-half years for automotive parts. A new package for a food item can last an average of three-and-a-half to four-and-a-half years, according to *Modern Packaging* magazine. The average life span for a new package for a drug is eight to ten months; liquor one-and-a-half to two years; and cigarettes two-and-a-half to three-and-a-half years. And packaging experts say this timetable is being shortened. Even so, packaging innovations and developments have been spectacular, especially since the advent of the Sixties.

The American Management Association's National Packaging Exposition in Chicago displayed a package that shapes a loaf of bread as it bakes in the oven, paper bags that take oven heat, paint rollers you never have to dip, cut flowers kept fresh for a week in a package, and summer frocks and men's ties sold in cans. Although the aerosol container has been around for two decades, it has become almost as much a part of our culture as Mom's apple pie. About one-and-a-half billion units in pressure cans were produced last year, and this figure is expected to reach two billion by 1970. Annual volume could double again by 1980, said Douglas Atlas, president of Capitol Packaging, an Alberto-Culver Company subsidiary and one of the nation's biggest contract packagers of aerosols. To what extent aerosols grow depends on penetration of the food and pharmaceutical markets and improvements in technology. There are already 350 items packed in aerosols, many of them personal-care products.

Another growing trend in consumer packaging involves a wider use of transparent plastic bottles for household products. There has been a marked consumer preference for this type of packaging. And this will continue because of the success of products offered in such packages.

Two firms, Bristol-Myers and Colgate-Palmolive, for example, have been



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test marketing toothpaste in a laminated plastic tube. Such a container has several distinct advantages, one of which enables the consumer to squeeze out more toothpaste. When squeezed and released, the tube returns to its original shape—unlike a metal tube which has to be rolled up or otherwise squeezed out of shape. American Can Company, maker of the tube for Bristol-Myers and Colgate, expects that every dentifrice manufacturer will be test marketing a container similar to this type by the end of the year.

Milk is now being delivered in lightweight returnable plastic bottles by fifty dairies—and the number of dairies is expected to reach 300 by the end of the year.

In the battle to build a better package, the increasing use of plastics by no means rules out growth possibilities for other materials such as glass, metal, and paper containers. The throw-away or nonreturnable bottle, for example, is taking a bigger share of the soft-drink and beer market. Also, the screw-off resealable bottle cap is gaining favor. As one packager using that closure states: "Once you open a canned beverage, you can't reseal it unless you have a piece of tape or a triangular cork." Both the nonreturnable bottle and resealable cap were introduced to ward off the strong gains of metal cans and tear-open lids in the beverage fields.

The "tin" can, incidentally, is just an expression these days. Fiber cans, plastic cans, and aluminum cans are taking over larger shares of the market. Even the steel can is no longer lined with tin. The easy-open metal lids, in turn, have stimulated developments by firms seeking an entry into the market. Minnesota Mining & Manufacturing recently introduced an easy-open tape top for cans. Libby, McNeill & Libby is now testing this peel-open top, which can be used as a reseal.

What about the future? The consumer will continue to dominate the retail marketer and greatly influence all industries both by being the object of a package's enticement and by demanding packaging features. This will mean an increase of convenience packages such as boil-in-bags, heat-and-serve's, reusable trays, and convenience openers such as tear strips, pop tops, and reseal ends. "The self-service and self-contained opening device will grow, and with them will grow the importance of the package not only as a protective device but as an on-the-spot salesman," said an official of Container Corporation of America.

Packaging already is a $30 billion-a-year business, and the figure is likely to hit $50 billion by 1975. With the increased significance of packaging, many major companies have established corporate staffs and divisions in this area. National Biscuit Company, a pacesetter in packaging innovation, created a new post of vice president of packaging, with its occupant heading up a department. Nabisco saw the need to coordinate packaging activities and to serve all company units because packaging is an important function of management. According to marketing observers, a vice president of packaging will some day be as common a corporate position as a vice president of advertising.

"Innovation is the hardest thing for the company, and packaging is a prized example," said Harry Schroeter, Nabisco's vice president of packaging. "You can change an advertising campaign but a change in packaging involves more aspects of a company. A packaging change can be potentially quite expensive but it can prove beneficial."

A top executive of another company agrees. He says: "When a single advertisement misfires, or even if a whole advertising campaign turns out to be wrong, you can simply scrap it and then do something else. But when you commit yourself to a packaging decision usually the investment is so heavy that the penalty for errors can be tremendously costly."

The participation of an advertising agency in packaging design for clients can be a controversial subject, especially among agency men and outside design firms. According to one source, only about 10 per cent of agencies are actively involved in package design for clients. This figure is increasing, though, and is likely to grow substantially with agencies working on more new product projects.

Eugene S. Mahany, vice president and director of merchandising for the Needham, Harper & Steers agency, points out that packaging often has the longest lead time in the total marketing process and "yet you must have the package to prepare the advertising, since there is so much of an interplay between the two—particularly in new products."

Agencies tend to steer away from packaging design because they feel such projects can be costly (the client usually wants it done at no or minimal cost) and evaluation of design is a subjective thing compared with advertising. One adman observed: "Frankly, we're not even sure if we're in the right ball park with it." When agencies have competent staff members with design experience they try to integrate the total marketing program for the client. The theory is that the package itself must do a selling job, not only in the media world but also at a point of purchase. Kellogg Company, the cereal king, is one of the best illustrations of how advertising and packaging have been married successfully—and its agency, Leo Burnett Company, gets plenty of credit for this.

One approach to servicing packaging needs of clients is for agencies to spin off a company, or a division, that can offer its talents in projects. For example, New Dimensions in Design, Inc., was formed last year as one of the components of Interpublic, which includes such agencies as McCann-Erickson, Marschalk Company, and Erwin Wasey. The company does work for clients of Interpublic as well as for outside firms.

Many clients have very sophisticated agencies and package-design firms using the same talent, and sometimes they work together on new package projects. But often they don't.

Designers complain that packaging becomes a hit-or-miss proposition for companies, that consideration of it is

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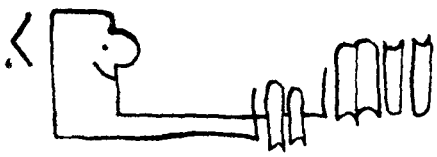
left until the final stages of new product development. "There are more good packaging designers than clients who want them or are willing to pay for them," says William Goldsmith, president of Dave Chapman, Goldsmith, and Yamasaki, a leading design firm.

Agencies also are criticized for their short-sightedness and selfishness in not working together with designers and



not giving their clients proper counsel on packaging.

Packaging usually gets short shrift in relation to promotional and marketing budgets. "The client spends $5,000,000 a year on advertising but when he's asked to come up with $50,000 or $100,000 on a new packaging design, he screams bloody murder," complains another designer. Many successful firms do spend a higher proportionate amount for packaging. Watch them, for they will continue to lead their markets.

—GEORGE LAZARUS.

WIT TWISTER #11

By ARTHUR SWAN

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word. A sample, well known among lovers of anagrams:

Good landlord, fill the flowing
— — — —
Until their — — — — run over!
Tonight, we'll — — — — upon this — — — —;
Tomorrow, — — — — for Dover!

(Answers: *pots, tops, stop, spot post.*)

•

Now try this Wit Twister:

Quaint — — — — — this hotel supplies,
That don't appear upon the bill.
I speak of roaches, — — — — —, and flies.
You — — — — — and slap; they're with you still!
At — — — — — each guest — — — — — pained screams
That ought to plague the owner's dreams.

(*Answer on page* 107)

take a deep breath

(gasp, rattle, wheeze)

had enough pollution?

NOW

take a deep breath of clean Milwaukee air and follow it with a chaser of pure Milwaukee water!

had enough polluted air? Milwaukee government and industry are cooperating to keep our air freshly enjoyable. So much so, that you actually enjoy a stroll.

had enough polluted water? Mother nature has always taken care of Milwaukee in the aqua-pura category. That's why our brewers are here.

had enough polluted government? Milwaukee is universally recognized as the best governed metropolis in America.

had enough polluted people? How about a low crime-rate populace that believes in helping neighbors and police — that's Milwaukee.

Well, then, if you're sick of physical and moral pollution, come to Milwaukee — *the wholesome city*. You owe it to your family as well as your business. Write to us now and filter our facts for relocation. You'll find they're unpolluted, too.

Division of Economic Development
Dept SR-6, Office of the Mayor / Room 201, City Hall / Milwaukee, Wisconsin 53202

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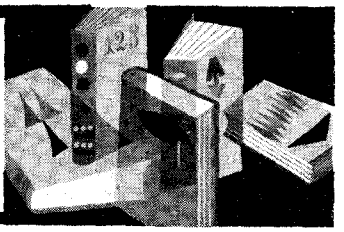
Books in Communications



Murrow in Type

IT IS IMPOSSIBLE to read a page of Edward R. Murrow's prose without hearing beneath the printed word the unforgettably resonant Murrow voice. The ear catches the deep roll of "This is London," the sometimes somber signoff, "Good night and good luck." But reading further into the collection of his broadcasts, *In Search of Light* (Alfred A. Knopf, $6.95), one finds oneself listening to something else—the Murrow temperateness and fairness, his judiciousness as a reporter even where he had strong feelings, his compassion and conscience.

Repeated and recurring, until it becomes the underlying theme of reports and comments that are widely scattered in time and place, is his declaration for free expression as the first line of defense of a free society. His words, written in the context of other national debates, have a reassuring ring today. The broadcasts, surprisingly, have the timelessness of history.

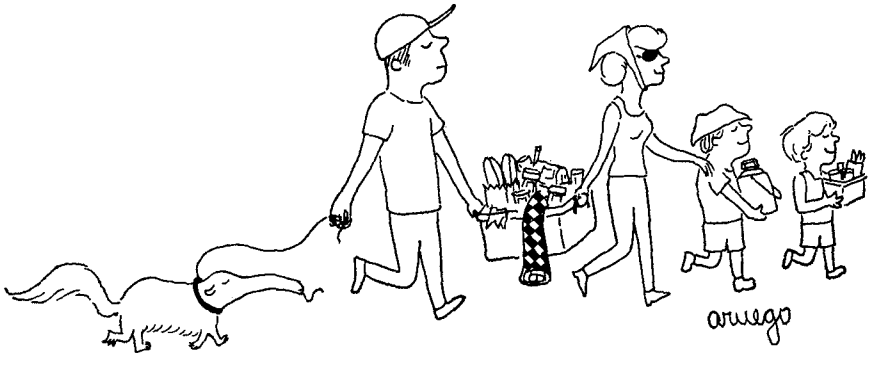
How do the words read when they were written only to be heard? Surprisingly, again, the book is not simply a collection of Edward R. Murrow broadcasts. Rather it becomes a unique historical record from the Second World War to the Kennedy inaugural, with little left out. For this, Edward Bliss, Jr., a Murrow CBS colleague and friend who edited the volume, deserves some of the credit.

Murrow developed a new style when he first began delivering his reports from Europe in 1938. It grew out of the vagueness of news sources in the war years, the need to be present, to "eyewitness" the news event, to snatch the mood out of the air. It is surprising, and refreshing, to look back and note the informality of those first broadcasts from London when war was brewing. A hotel doorman was as good a news source as a cabinet officer.

It was, of course, a new style of journalism. The immediacy of the radio broadcast matched the immediacy of the time. Murrow relied on his own eyes and ears. In the Blitz he stood on a London rooftop to spot the fires. He watched a troopship dock in Scotland. He went on a bomber run over Berlin. The words wear well even though spoken extemporaneously. Murrow wrote of the Hyde Park searchlights as "long pillars supporting a black canopy." Suddenly a phrase leaps out of a script to shock us into an awareness of how long ago it was. In a line Murrow summons up the primitiveness of the aircraft defenses: "All along the coast of this island, the observers revolve in their reclining chairs. . . ."

Amid so much uncertainty, Murrow clung admiringly to the steadfastness of the British. He was always in the background, the observer. He did not pretend to be the most important figure on the scene. The voice suggests a kind of formality, an assertion of authority, but the printed words show he did not assume or affect infallibility.

How often the issues Murrow covered in his day seem the issues again today: the release of national security information; the dangers of censorship; the right to dissent without being accused of disloyalty. The text Murrow wrote about McCarthyism, when the country was torn with counter-accusation, is meaningful today. Murrow weighed inflammatory issues with fairness to all sides.



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He expressed his concern without passion and his passion without hysteria.

In style, in tone, these pieces are instructive and inspiring to a working journalist in any medium. Murrow was deeply concerned with his own. In 1958 Murrow's solution for radio was simple: "In order to progress, it need only go backward." As for television, Murrow today, with his colleague Fred W. Friendly, might despair of reforming from within and turn, as many do, to the new hope of public television. However we do proceed, whatever the solution with whatever the tools, we shall hardly be able to do better than to turn the clock back to Murrow.

World Beat: Reporter, sports writer, correspondent, columnist, commentator, Bob Considine is the complete journalist. His autobiographical *It's All News to Me* (Meredith Press, $6.95) covers such a staggering range of material so personally, from how INS beat AP in covering a crew race to Adenauer's forecast of a United States-Soviet rapprochement, that it sometimes seems to elevate office horseplay to the level of history and reduce historical event to anecdote. In a journalistic world turning to specialists, Considine may be the last of the generalists.

Happy With Words: It's really a pity the way Bernice Fitz-Gibbon's *Macy's, Gimbels and Me* (Simon and Schuster, $5.95) may drive young writers into advertising. She writes brightly, entertainingly, and optimistically about copywriting, and the converts she is bound to win may look in vain for anyone as zestful and companionable in the business as herself.

Other Books Worth Noting: *Best Magazine Articles: 1967*, edited by Gerald Walker (Crown, $5.95), twenty pieces, screened from several thousand, that stand the test of literature; *A Man in His Time*, by John L. Spivak (Horizon, $7.95), the personal record of a crusading reporter with a strong streak of social conscience; and *Ford Madox Ford and the Transatlantic Review*, by Bernard J. Poli (Syracuse University Press, $5.50), a memoir of a little magazine whose literary flame burned for twelve issues and expired.

—Stuart W. Little.

Answer to Wit Twister, page 105: items, mites, smite, times, emits.

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*but, only one of them has a 1967 Pulitzer Prize-winning editorial cartoonist named Pat Oliphant!

in Denver,

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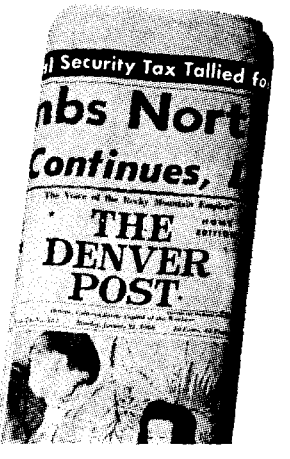

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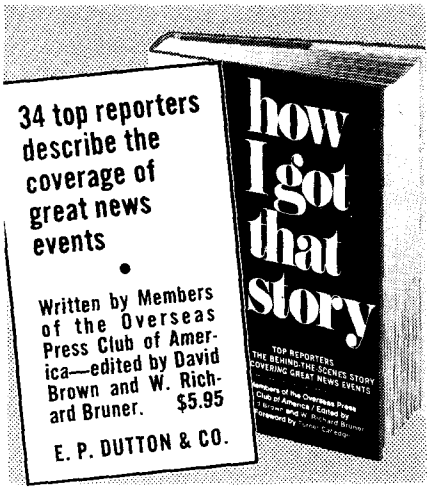
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Saturday Review **readers may now enter *SR*'s fifteenth annual World Travel Photo Contest. Deadline for entries: October 1, 1967. *For details, write to Photo Awards Dept., Saturday Review.***

Giant in New Jersey

Continued from page 101

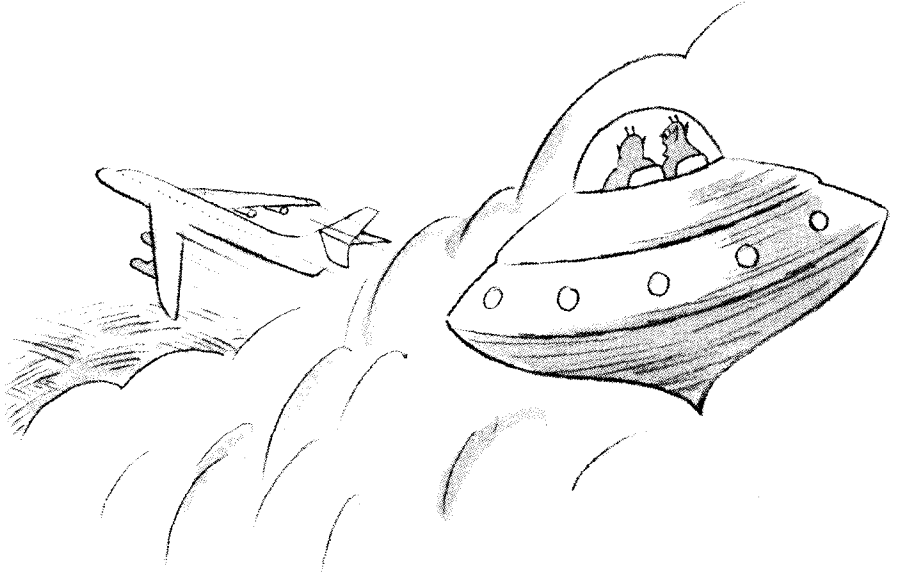
cartoons. The newspaper's letters-to-the-editor column, "Voice of the People," rings daily with the forensic cries of doves and hawks, Birchers and New Leftists, or the lyrical hymn of the housewife who spots the first robin or laments the passing of conventional pieties. "Voice," easily one of the best-read sections of the paper, frequently spills over to several pages.

Sparking the paper daily—and indefatigably—with a column of personal opinion on everything from the Central Intelligence Agency to the Taj Mahal is *The Record*'s Associate Editor, William A. Caldwell. In a style and thrust that synthesize the homespun qualities of Mark Twain, the brashness of Harry Golden, and an almost Socratic bite, bow-tied Bill Caldwell cheerfully twits the suburban conscience: "the complacent provincial capitals of suburban affluence," "the local princelings and petty sheiks" of the city halls. "The men in any woman's life," snorted Caldwell in a recent philippic on women's fashions, "would prefer looking at six pounds of salt pork to looking at the south end of a mini-skirted woman going north." A writer of national stature, Caldwell says of his long tenure on *The Record*, hailing back to its salad days: "I stayed because they always paid me more than I'm worth." Few *Record* readers would agree.

A new voice at *The Record* is Executive Editor Don Carter, until recently managing editor of *The National Observer*. Asked why he made the switch from the national to the suburban level, Carter replied with no hesitation: "Because this is the newspaper of the future. We're offering an attractive and meaningful package, combining world, national, state, and local news." And if *The Record*, like *Newsday*, scarcely competes with newspapers of historic record like *The New York Times* in the depth of its coverage of world and national news, its reporting of state news is good, and of local news excellent.

In the local category, *The Record*, reporting daily in detail and operating with first-class reporting, writing, and printing facilities, has given the county's dowdy local weeklies a very rough run for their money. *The Record* claims the highest ratio of news content among all U.S. dailies: 49.3 per cent compared to *The New York Times*'s daily 34 per cent, the Chicago *Tribune*'s daily 27.2 per cent, and the San Francisco *Chronicle*'s 39.9 per cent. Its prize-winning crusades about such community concerns as air and river pollution and traffic hazards bear comparison with those of the most responsible U.S. dailies. Its recent special series on traffic bottlenecks, "Spotlight on Danger," won the national Headliner Award and an honorable mention by the Deadline Club, the New York chapter of Sigma Delta Chi. Publisher Borg himself has won awards from the National Conference of Christians and Jews, has served as a campaign chairman of the United Negro College Fund, and is personally active in such organizations as the State and County Grand Jurors Association, state and county hospital boards and councils, and the Palisades Interstate Park Commission.

The evidence is persuasive that *The Record*'s Don Carter might just be right: suburban dailies may be the newspapers of the future.



"If our technology is so much more advanced than theirs, how come we don't have in-flight movies?"

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Big Mystery

Continued from page 99

interesting to note how a word which in origin was a verb turns into a noun, then into an adjective ("fun dress," "fun party," even "Fun City").

Girl is given as Middle English and obscure by both Oxford and Webster. Random House links Middle English *girle, gurle* with Anglo-Saxon *gyrlgyden*, "virgin goddess," and with Low German *göre*, "young person" (some Scottish dialects still use *girl* to refer to the young of either sex). Partridge admits this possibility, but also advances Anglo-Irish *girleen* and the hypothesis of a borrowing from Irish *caile, cailin* (the word familiar to most as *colleen*).

Job, from 1557, seems at first to have had the meaning of "lump" (a lump of work?), and Webster definitely links it to *gob*. If this is right, then it goes back to Old French *gober*, from which we get *gobble* and even *gobbledegook*. French in turn gets it from Welsh-Breton *gob*, "snout" or "beak." So far as English is concerned, the semantic link seems weak, and we can't really blame Random House for rejecting it.

Lad is Middle English *ladde*, originally meaning "serving man." Both Random House and Partridge, however, advance the Anglo-Saxon proper name *Ladda* as a possible source.

Lass appears in Middle English in the form *lasce*. Oxford theorizes that this may be linked to Swedish *lösk kona*, "unmarried woman," while Partridge suggests that *lasce* or *lasse* may be a cut-down form of *laddesse, lad* with a feminine suffix.

Put is generally linked to Anglo-Saxon *putian, potian*, "to thrust, push, goad," and Old Norse *pota*, "to thrust," is advanced by Random House. Partridge alone suggests that it may be echoic.

Slum is a quite modern word, first appearing in 1812, and labeled "cant" by Oxford. There is general silence as to its derivation save from Partridge, who says it may come from *slumber*, in the sense that slum areas, which lexicographers took good care not to wander into, may have unjustly acquired the reputation of being sleepy and quiet.

These elements of mystery and doubt connected with our shortest and most common words could easily be duplicated in every language. That they are most numerous in English is perhaps due to the extremely varied sources from which we have obtained our vocabulary. They also account for the tendency of our popular etymologists to deal with words like *rhododendron* and *sesquipedalian* in preference to *fog* and *girl*. But there is an added psychological trait that enters the picture. The long words we have to think about. The short ones we use without thinking.

"Yes, as a matter of fact there is something you can do for me — I'd like a cold beer."

Editorial

Continued from page 24

into trying to make his way in the world without disturbing his fellows. These are the areas in which man is least disciplined, the areas in which wars are caused, the areas the study of which is paradoxically called the *disciplines* of economics, sociology, political science, anthropology, philosophy, psychology, linguistics—in short, the humanities. There is little fame in psychology or anthropology, and the other human disciplines. And it is in the publication of the findings of scholars in these disciplines that university presses have their greatest troubles, and are most to be pitied.

If peace on earth is impossible, then a lot of people in colleges and universities are wasting their time. But if peace is not impossible, if a more equable society can be achieved, if mankind is not doomed to bickering and squabbling, if humans are not born some to comfort and others to squalor, then the efforts of our Boases, our Giddings, our Lowells, our Veblens should be hailed, should be honored, should be recognized as are the Biblical prophets. If it took 606 endeavors and experiments to find a cure for syphilis, and *more* than seventy-five years to teach us poor fools to take advantage of it, then in how short a time must sociologists and political scientists and philosophers produce a cure-all for war and economic inequity in order to escape the odium of being cloistered dabblers at things that are not conspicuously and tangibly valuable in terms of stocks and bonds, and of dividends and profits?

There is not a university press in this country that is not beating its institutional head against such a bulkhead of bigotry, skepticism, and short-sightedness. The books that it publishes about these topics cost money to their authors, and lose money for their publishers; they are seldom interpreted for the general public. Consequently, the general support they get—these books and their authors—is akin to that which Hitler would get if he tried to sell poppies on the lower East Side of New York. And the support the university presses get is not much greater.

To be sure, there are foundations—a lot of them—whose funds (and they amount to millions) are devoted to the subsidizing of humanistic research, and also—though to a much lesser and much less enlightened extent—to the underwriting of the publication of humanistic research. But the truth remains: University presses are not recognized (and not even by their own universities) as being important enough to require subsidizing on a scale equal to that of scholarship.

—Donald Porter Geddes.

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What Lies Ahead?

Continued from page 15

objectives of publishing; it's been information storage, retrieval, and transmission all along. This of course is the reason for the succession of mergers of the text and trade book publishers with the giant electronic corporations. It may possibly find its counterpart in a new unity and cooperation on university campuses between the press, the library, the research and teaching departments, and the university information system (as with MAC and INTREX at MIT).

Eventually all such systems will coalesce into a theoretically ideal decentralized centralization. Each of the originating points will, again theoretically, have all possible incentive and opportunity to develop its particular strengths, whether it be regional information, outstanding professional specialization, or new teaching materials and programs. At the same time everyone will have quick access to the total information pool.

To bring all this about will require not only understanding and determination but a great deal of money from the presses and their universities, from the large foundations, and from various federal agencies. There is as yet no one best solution, and we will need to encourage many different approaches before standardization restricts the possibilities.

To come back to the immediate future from this look into the future future, it seems safe to predict that readers won't really have to give up books. A sign of this confidence in the book's future is Princeton's announcement in SR April 8 of the publication of the second volume of the papers of Woodrow Wilson in a projected total of forty volumes at the rate of two a year; coupled with it is the information that Vols. 18 through 60 of the papers of Thomas Jefferson are still to be published. And there are similar long-term forty- and fifty-volume projections for the papers of the Adams family (Harvard), Franklin (Yale), Hamilton (Columbia), and Madison (Chicago). Other areas that promise to sustain book publication essentially in its present form almost indefinitely are such general reference works as the Columbia Encyclopedia and the new Dictionary of Canadian Biography, now being issued jointly by the University of Toronto Press and Les Presses de l'Université Laval; regional books, for which there are strong programs in at least a dozen presses; the arts and humanities generally, but particularly art books (other than mass-produced classics), music, and poetry, the frequency of which is increasing in the catalogues of the university presses.

The desire for such books will continue along with that for computer-stored technical information, which can be evoked if you're in the right place, have access to the right equipment, and know how to ask your question so that the computer reads *you* correctly.

Dostoevsky

Continued from page 35

awareness of the fecund multiple dimensions of Dostoevsky's work. "Dostoevsky himself intended Svidrigaylov to embody a 'terrifying amorality.' In the novel his crimes are suggested, but frankly admitted in the notebooks."

This book stresses that the great writer is no different from the ordinary human being who seeks to understand himself and others and yet at the same time conceals from his own eyes as well as from the eyes of the world some part of his true nature which he would be forced to judge and condemn. Such disguises are not dishonest; they merely prove that we cannot bear our guilt, our weaknesses, our obsessions, or our aggressions. Thus we continue to mask the unconscious from the conscious, continue to dream in symbols because we cannot endure explicitness, and continue to transform truth into fiction so that we may engage in our duels with the truth on a level far enough removed from the familiar to become apparently objective and detached from us.

In the collision between these dualities of man's nature, we find sparks of illumination. In the effort at consistency, at crystallization, at clarification of a theme (the novel in its final state) we sometimes lose the valuable drama of the relativity of truth that may occasionally emerge from chaos itself, from instinctive unorganized experience, from the heart of ambivalence and contradiction. Our most precious studies of human nature may not be derived from finite forms, from conclusions, from resolutions, but may often lie in these oscillations, wavering lines, fissures, splits. By uniting *Crime and Punishment* with the notebooks Wasiolek has given us a remarkable study of interaction, of a psychological reality caught inadvertently in the very moment of conflict, chaos, and paradox, just before experience becomes transformed into fiction.

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PERSONALS

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PERSONALS

HOW TO STAY FIVE UP in one language or something. See page 71.

MAN seeking creative, challenging, unusual work anywhere. Married, I. Q. 150, varied experience. Soldier of fortune, *industrial consultant, artist, writer.* Box C-313.

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Furnished/Unfurnished

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(Continued on page 114)

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CAMPS

(Continued from page 113)

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INFORMAL MODERN HIDEAWAY for delightful, talented creative guests. Day Camp. All sports. Chaits, Accord 5, N.Y. 12404.

VACATIONS

HOW TO STAY FIVE UP in one language or something. See page 71.

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VACATIONS

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STEPHANIE AND PHILIP BARBER invite you to vacation luxuriously, calmly, actively, lazily, musically, flexibly at WHEATLEIGH in Lenox, Massachusetts, where a countess once dwelled. Do write—we'll send the Wheatleigh, the jazz, the folk, the Tanglewood folders, yes.

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TRAVEL

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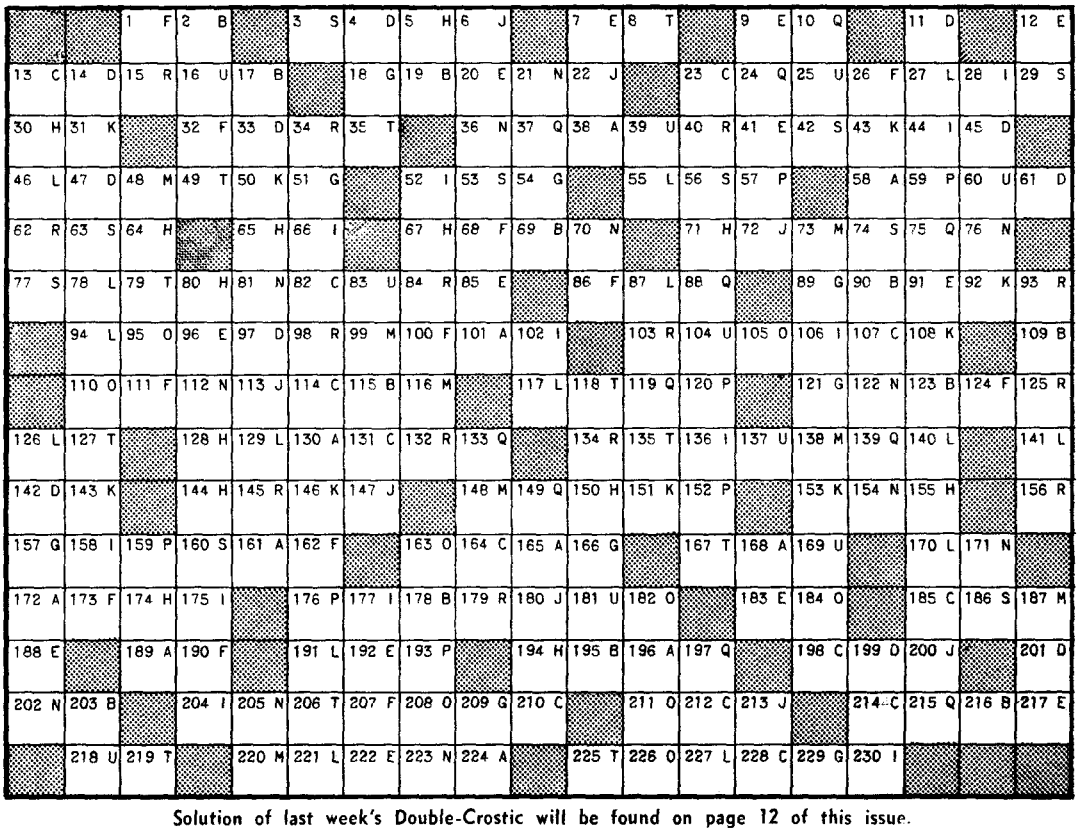
KINGSLEY DOUBLE-CROSTIC NO. 1731

Reg. U. S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Time when birds first appeared on Earth (2 wds.)	172 168 196 101 58 38 165 130 161 224 189
B. Catastrophic.	195 123 115 178 17 19 2 216 90 109 203 69
C. Powerful wrestler of late 19th cent.	164 13 23 131 107 212 185 114 214 228 82 210 198
D. Like a frightfully bad dream.	142 33 97 199 61 201 11 14 4 45 47
E. One of the oldest and most widely played games of pursuit (3 wds.)	183 9 41 222 91 96 217 192 20 7 12 188 85
F. Where love is said to fly, "when poverty comes in at the door" (3 wds.)	111 173 26 190 86 124 32 100 207 162 68 1
G. Enters into and influences powerfully; dominates.	229 157 18 89 54 51 166 209 121
H. Word originally meaning having a peculiar mystic understanding of, now applied to any unusually wise person.	80 150 65 194 128 144 155 64 30 174 71 67 5
I. How was the big All-Star baseball game of 1966 won? (3 wds.)	158 102 52 28 66 177 44 175 106 136 204 230
J. Essential to (completion of a project; special circumstances, etc.; not listed as phrase; 2 wds.)	147 200 22 213 72 6 113 180
K. Colloq., take to flight as in a panic.	108 50 43 151 153 31 143 92 146
L. He who, in a nursery rhyme, "took two T's to tie two tups to two tall trees" (3 wds.)	27 221 78 55 129 140 141 191 87 117 170 126 94 227 46
M. Condition exactly midway between flood and ebb (2 wds.)	148 48 99 73 220 187 116 138
N. Instances of shameless boldness.	76 36 81 21 171 154 112 122 205 223 202 70
O. Provided extra information, critical or explanatory, in something already printed.	211 208 110 95 226 182 163 184 105
P. One of the several games played on a bowling alley.	120 193 159 176 59 57 152
Q. Colloq. for fib.	10 149 75 139 119 133 37 88 197 24 215
R. Continually yielding good results (comp.)	132 145 84 15 156 125 98 134 62 34 179 103 93 40
S. The finest white Burgundy wine.	42 74 63 3 29 186 77 53 56 160
T. Rational; wise; temperate; unruffled.	8 35 135 127 79 225 167 219 118 206 49
U. During the whole course or period of.	60 39 83 104 218 137 181 16 25 169



DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

Solution of last week's Double-Crostic will be found on page 12 of this issue.

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